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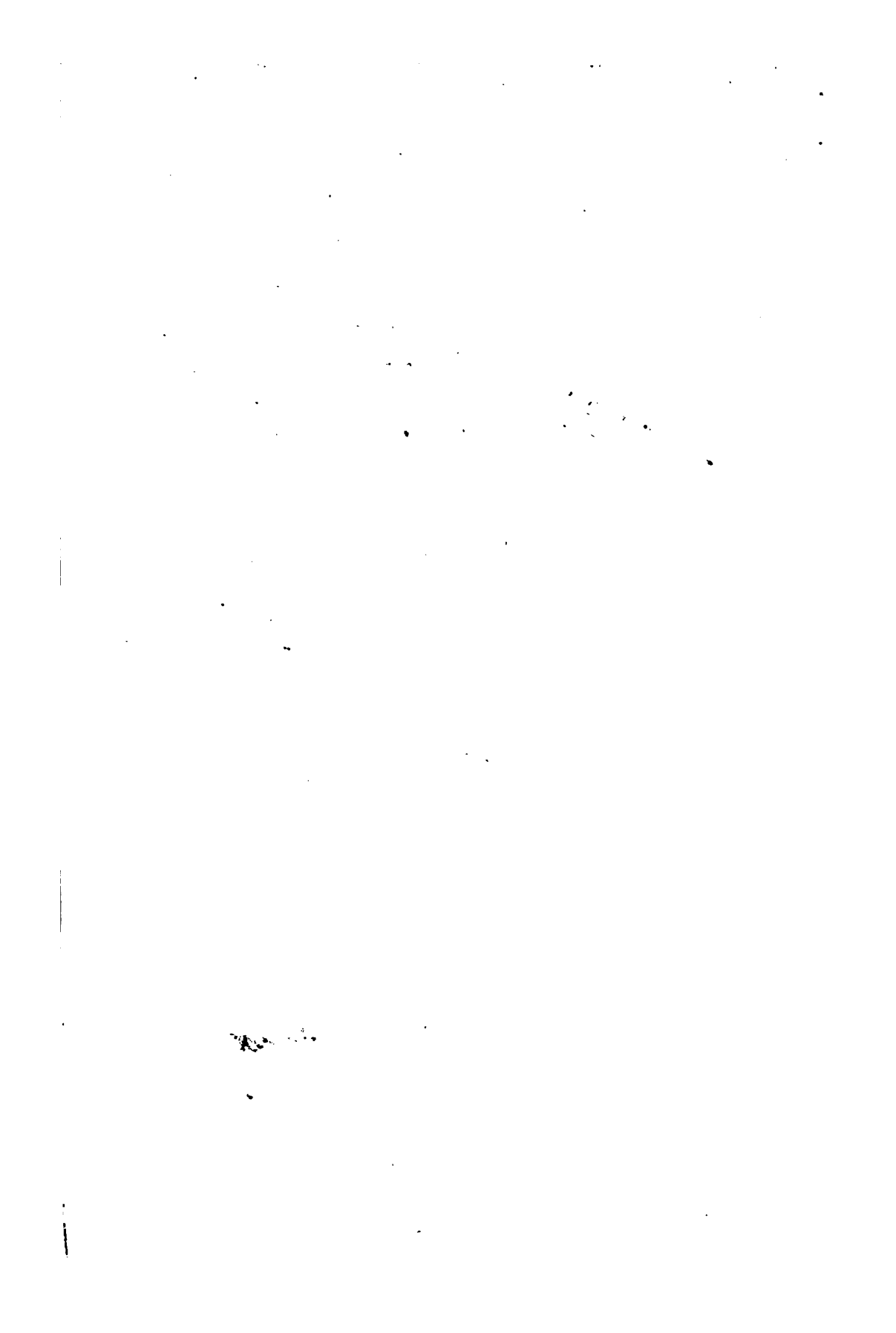


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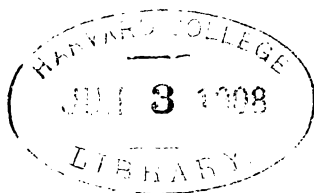
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**W. U.**

*Stockholm, April 1907.*

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## **INTRODUCTION.**



Samuel Richardson was born in Derbyshire in 1689. His father was a joiner by trade but intended him for the church, and this idea of his father's seemed to be perfectly agreeable to the son's own inclinations. But some heavy pecuniary losses, as the author himself tells us, rendered it impossible for the father to give him an education suitable for the office of clergyman, and at the age of fifteen or sixteen, after having obtained what he calls "only common school-learning", the boy had to choose a trade for himself. He fixed upon that of a printer; chiefly, as he informs us, because he thought he would be able in its pursuit to gratify his thirst for reading. In 1706 he was bound apprentice to a Mr. John Wilde, of Stationers' Hall. After many years of hard work he was at last able to set up for himself in a court in Fleet Street; later, when his business grew more extensive, he removed to Salisbury Court near by, where things continued to thrive with him till his death in 1761.

The power of invention which was to make him famous in after-life early showed itself. Of this he relates himself in the following words:

"I recollect, that I was early noted for having invention. I was not fond of play, as other boys: my

school-fellows used to call me *Serious* and *Gravity*; and five of them particularly delighted to single me out, either for a walk, or at their father's houses, or at mine, to tell them stories, as they phrased it. Some I told them, from my reading, as true; others from my head, as mere invention; of which they would be most fond, and often were affected by them. One of them particularly, I remember, was for putting me to write a history, as he called it, on the model of Tommy Pots; I now forget what it was, only that it was of a servant-man preferred by a fine young lady (for his goodness) to a lord, who was a libertine. All my stories carried with them, I am bold to say, an useful moral."

Two booksellers, Richardson's particular friends, entreated him to write for them, as he tells us, "a little volume of Letters, in a common style, on such subjects as might be of use to those country readers, who were unable to indite for themselves". He set about doing so, and the result was his *Pamela*, published in 1740. It proved an enormous success, and was followed by *Clarissa* and *Sir Charles Grandison*, the latter published in 1753.

Richardson has been called the father of the modern novel of the serious or pathetic turn. He may also be said to have introduced a new manner of writing, *the epistolary correspondence*, carried on between the characters of the novel. In this form all his works are written.

When used throughout a voluminous work this mode of writing must naturally present great difficul-

ties, but on the other hand it often enables the writer to make use of certain liberties of style which otherwise would hardly be tolerated by the reader. And whatever faults may be imputed to Richardson as a stylist it is certain that if we wish to study the spoken language of his time we can hardly find a better source than his works. Prof. FITZEDWARD HALL in *Modern English* (p. 320) justly says: "Richardson's novels deserve especial mention, as being a rich storehouse of the conversational dialect of their author's age."

In this work, which in no way pretends to be exhaustive, I have tried to show the most important points on which the language of Richardson's time differs from modern English as it is spoken by educated people of our days. Expressions which were admittedly vulgar in Richardson's time have for the most part not been considered at all, with the exception only of interjections — for with regard to that class of words it is often a matter of great difficulty to decide what is to be regarded as really vulgar and what is not.

Variations in pronunciation and orthography between then and now have not been taken into consideration.

Though fully aware that I may have left unnoticed many important points and may, on the other hand, have taken up some details of minor consequence, I venture to hope I have succeeded in bringing out some at any rate of the most characteristic features of the language of Richardson's time as compared with that of our own, and in that way made some contributions, however trifling, to the study of the language of the eighteenth century.



**Editions of Richardson's Works employed.**

*Pamela; Or, Virtue Rewarded.* In A Series Of Familiar Letters From A Beautiful Young Damsel To Her Parents: Published, In order to cultivate the Principles of Virtue and Religion in the Minds of the Youth of Both Sexes. In Four Volumes. London 1785.

*Clarissa; Or, The History Of A Young Lady:* Comprehending The Most Important Concerns Of Private Life. And particularly shewing the Distresses that may attend the Misconduct, both of Parents and Children, in relation to Marriage. In Eight Volumes. London 1768.

*The History Of Sir Charles Grandison;* In A Series Of Letters. In Seven Volumes. London 1776.

*The Correspondence Of* SAMUEL RICHARDSON, Author of *Pamela*, *Clarissa*, and *Sir Charles Grandison*. Selected from the Original Manuscripts, bequeathed by him to his family, To which are prefixed, A Biographical Account of that Author, and Observations on his Writings. By Anna Lætitia Barbauld. In Six Volumes. London 1804.

### Abbreviations.

- Pam. = Pamela.  
 Cl. = Clarissa.  
 Gr. = Grandison.  
 Corr. = The Correspondence.

The Roman numbers denote volume, the Arabic page.

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# **GRAMMAR.**



## A. INFLECTION.



## 1. Nouns.

Richardson often uses certain abstract nouns in the plural number which in present English occur in the singular only. I quote a few examples.

Pam. I, 13. But, may be, without *these Uneasinesses* to mingle with these Benefits, I might be too much puffed up.

Pam. I, 37. I am resolved she shall return to the *Distresses* and Poverty she was taken from.

Pam. II, 59. The World sees not your Excellencies and *Perfections*.

Pam. IV, 3. You know, dear Madam, what *Hurries* and Fatigues must attend such a Journey.

Gr. II, 81. The discretion of a person is often most seen in *minutenesses*.

## 2. Adjectives and Adverbs.

Richardson often makes use of the Anglo-Saxon comparison of adjectives in cases where according to modern grammarians the French comparison by *more* and *most* should be employed.

Many of the forms in question are, however, current in the modern language as it is spoken by edu-



cated people. The others are still to be found in the vulgar language where the Anglo-Saxon comparison is used to an extent which may almost be said to be unlimited. (DICKENS, *Master Humphr. Clock*: The mildest, *amiablest*, *forgivingest*-spirited, *longest-sufferingest* female.) Cf. STORM p. 778; for further particulars see KLAPPERICH, *Die Steigerung des Adjektivs im Neuenglischen*, *Englische Studien* XVII, 225.

Pam. IV, 157. Is she not the *charming'st* Girl in the World?

Pam. IV, 214. The two *charmingest* Persons in England.

Cl. VIII, 186. The *charming'st* fellow in the world.

Cl. III, 175. I was much *cunninger*.

Pam. I, 154. This John, that I took to be the *honestest* of Men.

Pam. II, 338. Madam, said I, they are the *honestest*, the *lovingest*, and the most conscientious Couple breathing.

Cl. IV, 115. Have I not called thine the *plottingest* head in the universe?

Cl. III, 253. I was the *willingest* to suspend my journey thither.

Cl. II, 262. My *inwardest* mind.

Pam. I, 84. I can stoop to the *ordinariest* Work of your Scullions.

Cl. VI, 193. The *privatest* pew.

Cl. VI, 358. Death will be *welcomer* to me, than Rest to the most wearied traveller.

Cl. II, 192. The *solemnest* oath.

Cl. III, 249. In the *solemnest* manner.

Pam. IV, 275. At last, indeed, he began to tell me, that from the sweetest and the *evenest* Temper in the World, you seemed to be leaning towards Melancholy.

Pam. III, 2. He will have larger Panes of Glass, and *convenienter* Casements.

Cl. III, 90. Your Uncle whose visits are *frequenter* than ever.

Cl. I, 292. One of the *artfullest* I ever knew.

Cl. V, 30. The *dreadfullest* part of my father's malediction.

Cl. I, 122. The *dutifullest* child breathing.

Cl. III, 348. My best and *faithfullest* services.

Pam. I, 266. My worst Trial, and my *fearfullest* Danger!

Cl. V, 53. This wreck of my *hopefuller* deviations.

Pam. II, 356. I must be the *ungratefullest* Person in the World. •

Cl. III, 269. The *ungratefullest* monster on earth.

On the comparative forms *worser*, which is generally regarded as quite vulgar, and *lesser* cf. STORM p. 685.

Cl. IV, 158. [I] never brought home from my Voyages and Travels a *worser* constitution than I took out with me.

Cl. V, 55. *Lesser* deviations.

Pam. III, 152. Any *lesser* Influence.

The two comparative forms *farther* and *further* of the adjective and adverb *far* are used by Richardson

without the least distinction. In present English, especially as far as the spoken language is concerned, we very often meet with the same phenomenon.

Pam. I, 286. But now, what shall I say *farther*, Pamela?

Pam. I, 295. But, before I say any-thing *farther* on this subject, I will take my proud Heart to Task.

Cl. II, 67. This *farther* use of it.

Cl. IV, 100. *Farther* satisfaction.

Cf. Ib. *Further* sacrifices. — Gr. I, 213. *Further* enquiries.

Cl. I, 59. I must communicate to her nothing *farther*.

Pam. III, 29. You must send us the rest of your Papers, down to your Marriage at least; and *farther*, if you have written *farther*.

Gr. I, 130. I withdrew with him to the *further* end of the room.

*Latter* for *Later* with reference to periods of the year is now only poetic or archaic.

(TENNYSON, In Memoriam: Be near me when my faith is dry, And men the flies of *latter spring*.)

Pam, III, 3. He purposes to be down in the early Spring Season, now-and-then, as well as in *the latter Autumn*.

### 3. Verbs.

The archaic termination *-th* for the third person singular is sometimes used by Richardson in sentences of a special [e. g. higher literary or affected] style. This still occurs in poetry.

Pam. II, 392. The greater the Power is to which God *hath* raised them, the greater is the Good that will be expected from them.

Pam. III, 145. The Infirmary of Years which *hath* begun to take hold of us.

Cl. I, 216. He that is first in his own cause, *saith* the wise man, *seemeth* just: But his neighbour *cometh* and *searcheth* him.

The affected young clergyman *Mr. Brand* in *Clarissa Harlowe* regularly uses this form, no doubt because of its occurrence in the Bible. ✓

Cl. VII, 285. I soon found the house where the unhappy Lady *lodgeth*.

Cl. VII, 286. The gentlewoman's report *turneth* not out so favourable for Miss's reputation.

Cl. VII, 287. She *goeth* forward and backward.

Before the active participle the preposition *on* in the form of *a* is often met with in Richardson's writings. The origin of this *a* is *an* < *on*, and the *an*-form is preserved in a few expressions where it occurs before a vowel; of these *an end* is employed by Richardson beside the form *on end* — see below. The shorter form *a* is further met with in the adverbs *abed*, *a'doors* and still retained in present English in e. g. *alive*, *afire*, *afoot*, *atop*, *abroad*. Before the participle *a* is now only to be found in certain colloquial turns of phrase, as a vulgarism, and in poetry. For further particulars see N. E. D.

Pam. I, 17. This Girl *is* always *a scribbling*.

Pam. I, 129. To *be* so long *a going* a little more than twenty Miles, is very odd!

Pam. I, 201. When I had got the Door in my Hand, I ventur'd to look back, to see if these supposed Bulls were coming; and I saw they were only two poor Cows, *a grazing* in distant Places.

Pam. I, 204. She has now been actually, these two Hours, shut up *a writing*.

Cl. VII, 367. Who would have thought, that I should *be* so long *a dying*!

Pam. I, 35. I *fell a crying* most sadly. (Cf. Ib. 37. And so I *fell to writing* this Letter. — Both expressions are obsolete. Now: I *began to cry* etc.)

Pam. I, 32. And so he went out in a Pet, and order'd his Chariot-and-four to be got ready, and *went a visiting* somewhere.

Cl. V, 26. What had I to *go out a Licence-hunting*?

Cl. VI, 101. What a devil had she to do, to let her fancy *run a-gadding* after a Rake?

Cl. IV, 254. A little trim vessel, which shall *sail a pleasuring* backward and forward.

Cl. VI, 346. It should be a boat, hired for the purpose, to *sail* to Tilbury, to the isle of Shepey, or *a pleasuring* up the Medway.

Gr. I, 45. Sir Rowland was now *set a going*.

Cl. II, 4. She is all prate, you know, and loves to *set me a-prating*.

Cl. II, 155. He *sets her a-prattling*.

Gr. I, 93. She is *set a-talking*.

(Now best: *To make somebody talk*. Cf. STORM p. 788.)

Pam. II, 48. Every body was *a-bed*.

Pam. II, 50. Pray, Mrs. Jewkes, said he, take great Care of her Health! and let her lie *a-bed* all Day.

Pam. II, 226. Tell her, said I, I am sick *a-bed*.

Cl. I, 220. It is better than lying *abed* half the day.

Cl. VI, 362. I will not lie *abed*.

Cf. Pam. II, 49. It seems my poor Master was very ill indeed, and had been *upon the Bed* most Part of the Day. — Cl. VII, 105. You lived several guilty weeks with one of the vilest fellows that ever drew breath, *at bed*, as well as board, no doubt.

In accordance with modern usage is the adverbial expression in the following three quotations.

Pam. II, 49. Getting up pretty early, I have written thus far, while Mrs. Jewkes lies snoring *in Bed*.

Pam. II, 232. Why now tell me, Pamela, from thy Heart, hast thou not been *in Bed* with thy Master?

Pam. II, 250. Confess the Truth, said she, that thou'rt an undone Creature; hast been *in Bed* with thy Master. —

Cl. II, 187. A waistcoat standing *an end* with lace.

Cl. V, 276. My Cousin Montague in a pale pink, standing *an end* with silver flowers of her own working.

Cf. Cl. V, 297. Excess of grief, excess of terror, has made a person's hair stand *on end*.

Pam. I, 163. Come, come, we'll go *in a'doors*, and I'll lock you up. — Come, get up, said she, and come *in a'doors*.

Pam. I, 202. He says in his Letter, he was a frightful Spectacle: He might be so indeed when he first came *in a'doors*; but he looks well enough now.

In the last expression it is possible that *a* may stand for *of* — cf. *out of doors*. FRANZ (Shakespeare-Grammatik p. 73) assumes that it is the *at* in *at doors*.

The modern equivalent is *indoors*.

*Be* for *are* is sometimes met with in Richardson's works. This old indicative (< AS. *bēoð*) is still retained in a few traditional phrases, e. g. "The powers that *be*". In other cases it is now vulgar, and had even in Richardson's time a vulgar sound. Cf. STORM p. 1003.

Pam. II, 55. But, after all, poor Wretches that we *be*! we scarce know what we are, much less what we shall be!

Pam. IV, 201. What mean you, Sir? — Who *be* you, Sir?

When addressing *one* person it was quite usual among educated people in the 18th century to use the form *You was* for *You were*. — HYDE CLARKE, A Grammar of the English Tongue (London 1879), says on the present usage: "Many persons say 'You was' to a single person; and some grammarians think it right." STORM, however (p. 745), justly remarks: "Es wäre interessant, zu erfahren, was für Grammatiker das sind". — In fact *You was* must now be considered as decidedly vulgar, as may be proved by several examples from the literature of to-day where this phrase is put into the mouth of uneducated persons, e. g. JEROME K. JEROME, Tommy & Co: *You was* a simple old chap, so they said.

Pam. I, 19. I am honest, tho' poor: And if *you was* a Prince, I would not be otherwise.

Pam. I, 21. Why *was you* not afraid of Spirits before?

Pam. I, 28. It would be hard, Sir, said I, if *you was* not always welcome to your Honour's own House.

Pam. III, 280. Else, Sir, I find *you was* rather inclined to oblige the Earl!

Cl. II, 40. Indeed *you was* with her there.

Gr. II, 204. *Was you* ever at Canterbury, Lucy?

To form the perfect and pluperfect tenses of such intransitive verbs as express motion or change of condition Richardson employs the auxiliary *To be* (Cf. the German use of *Sein*) for which we now generally use *To have*. In Shakespeare and in the Bible we find the former usage. Even in our days, under the influence of the adjective expression, *To be* is sometimes used in this case (STORM p. 353). On the occurrence of the older usage see FRANZ, Shakespeare-Grammatik p. 349.

Gr. I, 14. We *are* just arrived.

Pam. I, 118. He asked, in so distressful a Manner, what *was become* of Pamela, that they thought him crazy.

Cl. I, 309. I *am* now grown as calm as ever.

Gr. I, 38. The honest man *was grown* splenetic.

Cl. VII, 118. I *was lain down* in my night-gown over my waistcoat.

Cl. III, 35. The old fusty fellow *was marched off*.

Cl. I, 105. I *am returned*.

Pam. II, 251. He *is* now sat down with great Persuasions to a Game at Loo.

Gr. VI, 287. I *am stolen up* again, to tell you how it is.



Gr. III, 190. Dr B. *was withdrawn*.

Gr. I, 38. He *was become* disregardful of himself.

Pam. I, 9. But *this* is more Pride to me, that I *am come* of such honest Parents, than if I had been born a Lady.

Pam. I, 62. John *is come* back.

Pam. I, 59. Well, these fine Ladies have been here, and *are gone* back again.

Cl. II, 267. Your Father *is gone* to take a walk.

Gr. I, 20. He *was gone*.

Pam. I, 138. So I find I *am got* into the Hands of a wicked Procureess.

Cl. II, 200. I *am got* above minding my brother.

Pam. I, 59. Ah, says Lady Arthur, I have not seen your Pamela these two Years, and they tell me she *is grown* wondrous pretty in that Time.

To express something opposed to fact *To have* is regularly used.

Pam. I, 17. One day he came to me, as I was in the Summer-house in the little Garden, at work with my Needle, and Mrs. Jervis *was just gone* from me; and I *would have gone out*, but he said, No, don't go, Pamela.

Pam. III, 209. They offer'd to take the Coach, if I *would have gone*; but being fatigued, I desired to be excused.

Gr. I, 284. O that I *had* not *come* to London!

Cl. II, 188. Had I not hurried, I question if I *could have gone down* at all.

Gr. III, 191. He *would have withdrawn* when he saw me.

The contraction *Don't* for *Does not* was very common in Richardson's time. In somewhat careless colloquial language it is still very often used though among educated people *Doesn't* is preferred. Cf. STORM p. 749.

Pam. I, 33. *Don't your Heart* ake for me?

Pam. I, 43. There is some private Talk carried on betwixt him and Mrs. Jervis, that *she don't* tell me of.

Pam. I, 65. But, said she, for Goodness sake, let him find you out; for *he don't* know you.

Pam. I, 86. *One don't* know what Arts and Stratagems Men may devise to gain their vile Ends.

Pam. I, 158. *He don't* intend to come.

Pam. I, 246. *It don't* become you, I am sure.

Richardson and his contemporaries very often omit the auxiliary *To do* in interrogative and negative phrases where the present rule demands that it shall be used.

Pam. I, 24. Temptations are sore Things; but yet, without them, *we know not ourselves*, nor what we are able to do.

Pam. I, 29. *I open'd not my Mouth*. — Cf. Ib. You did not open your Mouth.

Pam. I, 64. *How came this about?*

Pam. I, 125. *I know not* how it can reach you.

Pam. I, 193. *I doubted not* her taking hold of his joyful Indiscretion.

Pam. I, 198. *I heeded not* her Reflections.

Pam. I, 279. *I like him not at all*, nor his Ways.

Pam. II, 59. A Woman *shines not forth* to the Public as a Man; and the World *sees not* your Excellencies and Perfections.

Pam. II, 255. But then, *how got you away at last?*

Cl. I, 34. Will your Mother, *think you*, give me leave?

Cl. III, 110. *Know you* of any convenient lodgings there?

Gr. I, 113. *Saw you* ever, Mr Reeves, *saw you* ever in your life, such a parcel of disastrous faces made by one man?

Gr. III, 198. *Why weeps my Emily?*

*How do you?* for *How do you do?* is now archaic. Richardson uses both phrases promiscuously.

Pam. II, 87. And, before he saw me, I said, *How do you*, old Acquaintance (for, said he, you know we were of one College for a Twelvemonth)?

Cf. Pam. II, 107. *How do you do*, dear Madam?

Pam. III, 243. *How do you*, Mr. Longman?

Pam. III, 249. Mr. Longman, said my Lady, *how do you?*

Pam. III, 250. Lady Davers then turning herself to Mrs. Jervis, *How do you*, good Woman? said she.

Pam. III, 251. As I slid by, following their Ladyships, *How do you*, Mr. Colbrand? said I, softly.

Pam. II, 106. *How does my honour'd Mother?*

In the formation of the imperfect and past participle of strong verbs there are a few deviations from the present usage to be found in Richardson's language.

*Bid* has the imperfect forms *bid*, *bad* for *bade*; its derivative *forbid* has *forbad* instead of *forbade*. — In the

sense of 'Bidding at an auction' the imperfect *bid* is still in use.

Pam. I, 141. So we ended our Discourse here, and I *bid* her shew me where I must lie.

Gr III, 171. I *bad* the servant shew the woman into the drawing-room.

Gr. II, 165. He sent for his daughter, and *forbad* her to receive my lord's addresses.

*Break* shows the participial forms *broke* and *broken* promiscuously. The form *broke* is still used in poetry, and in colloquial language, more especially in the slang sense of 'bankrupt, ruined'.

*Chamb. Journ.* Oct. 10, 1891: We're *dead broke*, my partner and I. — B. SHAW, Mrs. Warren's Profession, I: The Roman father had to pay my debts. He's *stony broke* in consequence. — *The Pilot*, July 25, 1903: But now, what unknown tide has *broke* the bridge That held our souls together for a space? —

Pam. I, 70. Indeed, my dear Father and Mother, my Heart's just *broke*!

Cl. I, 113. It would always have been in my power to have *broke* with him.

Gr. V, 32. The company would not have *broke* up so soon.

Pam. I, 33. My Spirits were quite *broken*.

*Drink* has the participle *drank* for *drunk*. Cf. STORM p. 687.

Pam. II, 358. After Dinner, and having *drank* good Healths to each of their Ladies, I withdrew.

Cl. V, 66. She had *drank* two dishes.

Gr. I, 136. We had *drank* tea.

Gr. I, 237. I had eat and *drank* my last.

*Drive* sometimes has the past participle *drove* for *driven*.

Cl. VI, 165. The fellow has *drove* us this way.

*Eat* has both in the imperfect and the past participle the form *eat*. Cf. STORM p. 687.

Pam. I, 236. I was a good deal better on Friday, and on Saturday got up, and *eat* a little Spoon-meat.

Pam. II, 235. She *eat* some Soup.

Cl. III, 192. I shut myself up all that day; and what little I did eat, *eat* alone.

Gr. I, 237. He *eat*.

Pam. I, 284. O Sir, said I, I have *eat* a whole Breast of a Chicken already; and cannot eat so much.

Cl. II, 112. Why, Miss, you have *eat* nothing at all.

Gr. I, 237. I had *eat* and drank my last.

*Get* has the participle *gotten* for *got*. The former is still sometimes met with, especially in American English, Cf. STORM p. 688. (MARY E. WILKINS, *Silence and other Stories*: He had *gotten* the courage to speak to her.) The form *gotten* still occurs in derivatives, such as *Ill-gotten* (Cl. III, 306), *only-begotten*, *misbegotten*.

Pam. I, 230. These Bruises and Maims that I have *gotten*.

Pam. II, 358. As soon as you have *gotten* an Account of them exactly, you will be pleased to send it me.

*Forget* has the participle *forgot* for *forgotten*. The

latter form is also used by Richardson but much more rarely.

Pam. I, 43. Do you think I should ever have *forgot* myself, if he had not *forgot* to act as my Master?

Cl. III. 35. I should have *forgot* it was my Mother's house.

Gr. I, 37. I had like to have *forgot*.

Pam. I, 84. I will tell you, if you was a King, and insulted me as you have done, that you have *forgot* to act like a Gentleman.

*Ride* shows the forms *rid* and *rode* promiscuously both in the imperfect and the past participle. Cf. STORM pp. 687 and 810.

Pam. II, 220. I have had very little of my dear Friend's Company this Day; for he only staid Breakfast with me, and *rid* out to see a sick Gentleman about eighteen Miles off.

Pam. III, 58. Every Day we *rode* out, or walked a little about the Grounds.

Cl. V, 262. The Captain, I told her, was *rid* down post in a manner.

Gr. VIII, 44. The gentlemen are all *rid* out together.

Pam. II, 354. He had *rode* out too far to return to Breakfast.

Gr. VII, 199. Mr Greville had *rode* out the night before.

*Ring* has the imperfect forms *rung* and *rang* promiscuously, though the former occurs the more frequently.

Pam. I, 34. Well, at last he *rung* the Bell.

Cl. II, 198. I *rung*.

Gr. I, 192. Miss G. then *rung*.

Cl. II, 208. She instantly *rang* the bell.

*Run* has the imperfect *run* for *ran*.

Pam. I, 61. And so they *run* on for half an Hour or more, in my Praises, as I was told; and glad was I, when I got out of the Hearing of them.

Pam. I, 259. I got from him, and *run* up Stairs, and went to the Closet.

Cl. II, 7. He *run* against his servant.

*Shake* has the past participle *shook* for *shaken*. The former is used colloquially at the present day.

Pam. IV, 186. I had new Ecstasy, to be blest with in a Thankfulness so exalted, that it left me all light and pleasant, as if I had *shook* off Body, and trod in Air.

*Sing* has the imperfect *sung* for *sang*.

Pam. IV, 412. We all *sung* too in Turns. — Ib. Mr. H. play'd on the German Flute, and *sung* us a Fop's Song, and perform'd it in Character.

Gr. V, 73. He *sung*.

*Sink* has the imperfect *sunk* for *sank*.

Pam. I, 33. My poor Heart *sunk*, and my Spirits were quite broken.

Pam. I, 226. O then how my Heart *sunk*.

Cl. I, 95. My face *sunk* into her bosom.

Gr. I, 189. She *sunk* down at my feet.

*Speak* has sometimes the imperfect *spake* though the modern *spoke* is oftener used by Richardson, the past participle *spoke* for *spoken*. The participle *spoke* is still met with in poetry and dialectally.

Gr. I, 176. He *spake* not.

Gr. V, 168. The lord in waiting had been *spoke* to.

*Spring* has the imperfect *sprung* for *sprang*.

Cl. IV, 74. The family she *sprung* from.

Gr. IV, 87. I *sprung* from them.

*Steal* has the past participle forms *stole* and *stolen* promiscuously, though the modern form prevails.

Gr. I, 129. I have *stole* a march upon him.

Cf. Gr. VI, 287. I am *stolen* up again, to tell you how it is.

*Write* sometimes has the imperfect *writ*, the past participle forms *writ*, *wrote* and *written* promiscuously. The imperfect *writ* is still used dialectally, the participle *writ* poetically. — Cf. STORM p. 810.

ELISABETH BROWNING, *Mother and Poet*: And letters still came, shorter, sadder, more strong, *Writ* now but in one hand.

KEATS, *Epitaph*: Here lies one whose name is *writ* in water.

Pam. I, 127. Well, they were not suffered to go with me one Step, as I *writ* to you before.

Pam. I, 262. I went to my Closet, and I *writ*.



Pam. II, 171. I sat down and *writ* thus far.

Gr. I, 280. I over-*writ* myself.

Pam. I, 16. I have not been idle; but had *writ* from time to time, how he, by sly Degrees, exposed his wicked Views.

Pam. II, 25. I have only *writ* Truth.

Gr. II, 137. The letter I had just *writ*.

Pam. I, 107. But just as I have *writ* to this Place, John sends me Word, that he is going this Minute your Way; and so I will send you so far as I have *written*.

Cl. VII, 372. Mamma, I would have *wrote*.

Gr. I, 142. I have actually *wrote*.

Strong verbs often have weak inflection in the works of Richardson and his contemporaries. Cf. STORM p. 685. In the vulgar language of to-day the number of weak inflections in strong verbs is still almost unlimited, as was also the case in that of Richardson's time.

Gr. VII, 75. I *burst* into tears. (Cf. Gr. VII, 228. The girl *burst* into fresh tears.)

Cl. VII, 327. This he *catch*ed at.

Gr. IV, 195. I could, for their sakes, but more for her own, have severely *chid*ded her.

Gr. IV, 247. Her lady had said something that she was to be *chid*ded for.

(Cf. Gr. V, 21. I won't be *chid*den. Gr. VIII, 252. I have *chid* him.)

Gr. I, 266. I have *wind*ed and *wind*ed about him.

On *wake* vide STORM p. 689 et seq.

Pam. I, 42. And so we went to Bed, and I never *wake*d till 'twas time to rise.

Cl. VII, 170. He *waked* with three terrible groans.

Cl. II. 264. I dropt asleep, and *awaked* not till past six.

(Cf. Ib. I *awoke* in a cold sweat.)

#### 4. Pronouns.

The object form *me* is often used by Richardson instead of the subject form *I* in cases where it is still usual in the spoken English of to-day. (STORM p. 673 et seq.) The strictly logical distinction between the two forms is kept up in American English.

Pam. I, 87. She could not speak of the Occasion of those Words, which was *me*.

Pam. I, 153. If ever there was a rogue in the world, it is *me*.

Pam. III, 135. You see I have as much more Charity than she, as she has Purity than *me*.

Cl. I, 58. The praise was yours. You are *me*; and I enjoyed it.

Cl. I, 148. This shy creature, he says, is *me*.

(Cf. Cl. VII, 283. When her Father curses her, it is *I*.)

Cl. II, 97. It was *Me* in perfection.

On the other hand Richardson often uses the subject form of personal pronouns where the object form is to be expected. Cf. STORM p. 677 et seq.

Pam. II, 71. This would have sav'd us both much Fatigue, *I* of Mind, you of Body.

Pam. IV. 111. Ay, Polly, let you and *I*, and every single young Body, bear these Reflections in Mind.

Cl. III, 136. Every-body living, Madam, is obliged to you for your kind thoughts but *I*.

Pam. IV, 122. Sir Simon put on his pleasant Airs, and schooled Mr. B. for persuading his Daughter to stay so long from him; me for putting her upon asking to stay longer; and *she* for being persuaded by us.

*Ye*, the original nominative, was in Richardson's time used as an accusative as well, in both cases corresponding to the modern *You*, originally the accusative. *Ye* especially occurs in questions, entreaties, and rhetorical appeals. The phrases *I warrant ye*, *I'll warrant ye*, *Look ye* were current exclamations. Cf. *Stoam* pp. 724 and 1001.

Not seldom *Ye* and *You* are both used in the same sentence.

Cl. III, 332. Did I ever lead *you*, that I brought *ye* not off with safety?

Pam. II, 335. Many happy Years may *ye* live together!

Pam. III, 408. Judge *ye*, my honoured Parents, what Pleasure must overspread my Heart.

Cl. I, 221. A very free word in your mouth, let me tell *ye*.

Cl. III, 31. Every varlet of *ye* has been afraid.

Cl. IV, 4. I, no more than *you*, Jack, imagined she could possibly like *ye*.

Gr. I, 33. Whenever I take upon me to tell *you* what *ye* all, even the best of *ye*, are.

Pam. I, 163. I'll manage such little provoking Things as you, *I warrant ye*!

Pam. I, 26. And Virtue too, *I'll warrant ye!* said he.

Pam. I, 139. Why, *look ye, look ye*, Madam, said she, I have a great Notion of doing my Duty to my Master.

*Mine, thine* instead of *my, thy* are often used by Richardson before a word beginning with a vowel-sound. This is especially the case before *own* which confirms Abbott's supposition that *mine* and *thine* are the unemphatic forms. These forms are current in modern poetry in the function mentioned. The expression *Mine host* is still in use.

Cl. IV, 21. The god of Love dancing in *mine eyes*.

Cl. VI, 11. I lifted up *mine eyes*.

Cl. IV, 30. Well do I know *mine own* Sex.

Cl. V, 68. *Mine own* Clarissa Harlowe!

Cl. III, 246. Thou art not so narrow-minded an elf, as to prefer *thine own* single satisfaction to posterity.

Cl. VII, 305. All *thine own* aspirations.

*Other* as a plural meaning 'Other things of the kind mentioned' is now archaic.

Pam. I, 43. But to be sure she must oblige him, and keep all his lawful Commands; and *other*, I dare say, she won't keep.

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## B. SYNTAX.



## I. The Sphere of Combination.

### a) The Elements of the Sentence.

#### 1. The Sphere of Articles.

In the use of the two forms of the indefinite article, the original *an* and the weakened *a*, there reigned a great irregularity in Richardson's time. Generally he prefers *an* before a word beginning with *h* (as to the sound of this consonant vide SWEET p. 280; STORM, pp. 225, 115, 1003). Before *one* and words beginning with a *u* both forms are used promiscuously, though in the former case *an* seems to prevail.

Even in our days we not infrequently meet with an uncertainty on this head, though the present rule is to use *an* before a vowel-sound, *a* before a consonant-sound — in *accented* syllables. In *unaccented* syllables, many, perhaps most, writers still retain *an* before sounded *h*, some even before *eu*, *u*, though this is all but obsolete in speech, and in writing *a* becomes increasingly common in this position. (N. E. D.)

Cl. III, 325. A prophet's story or parable of *an Ewe-lamb*.

Pam. IV, 9. 'Tis but *an half* Opinion.

Cl. IV, 299. She has had *an half* triumph over me

Cl. VIII, 162. *An hand* so justly hated.

Cl. V, 23. *An handkerchief*.



Cl. VIII, 149. *An handsome fellow.*

Gr. V, 127. *An handsome estate.*

Cf. Cl. III, 268. *A handsome man.*

Gr. V, 127. *A handsome collation.*

A good example of Richardson's apparent irregularity is the following quotation where, however, the difference of use may perhaps be owing to variation in emphasis:

Gr. IV, 51. I have heard young ladies, when he was here, speak of him as *a handsome man*. — *A handsome man!* And is not Mr Grandison *an handsome man*?

Pam. I, 123. *An happy Issue.*

Pam. III, 309. *An happy Exception.*

Cl. II, 302. Matters may be brought to *an happy* conclusion.

Cf. Cl. VII, 392. *A happy Reconciliation.*

Cl. VII, 336. Were it even *an hardship* that I was not favoured with more, what is it but *an hardship* of half a year, against the most indulgent goodness of Eighteen years and *an half*, that ever was shewn to a Daughter?

Cl. II, 13. I know the pride they have always taken in calling you *an Harlowe*.

Cl. V, 134. Is she not *an Harlowe*?

Cf. Cl. V, 29. *A Harlowe*. — Cl. V, 199. *A Harlowe spirit*.

Pam. IV, 327. *An harsh* and disgraceful thing.

Cl. II, 14. *An hasty-tempered* creature.

Gr. V, 250. What *an hatred* has she to the noble Lady Clementina!

Cl. II, 162. You will see, in this very Letter, *an haughtiness* even in his submissions.

Cl. IV, 200. Like *an haughty* and imperious sovereign.

Cf. Cl. I, 193. *A haughty* behaviour.

Pam. IV, 287. *An healthy* and hardy Constitution.

Pam. IV, 363. *An Heart* as intirely English as ever.

Cl. I, 201. To have *an heart* so impenetrable.

Cf. Cl. VIII, 256. *A heart*.

Cl. VII, 295. She was *an heavenly* creature.

Cl. IV, 144. *An heavy* eye.

Cl. I, 197. I have already sacrificed *an Hecatomb* to my Nemesis.

Cl. II, 326. What *an heightening* of my anguish!

Cl. VII, 92. *An helpless* Orphan.

Gr. II, 27. *An helpless* woman.

Pam. III, 164. 'Tis *an hereditary* Title.

Pam. III, 167. It is *an hereditary* Honour.

Gr. V, 239. Can a false religion, *an heresy*, persuade an ingenuous mind as strongly as the true?

Gr. IV, 26. You, Sir, an Englishman, *an heretic*, give me leave to call you.

Cf. Gr. IV, 30. So determined *a heretic*.

Cl. I, 174. *An Hero*.

Cf. Cl. II, 9. *A hero*. — Ib. *A Hero*. — Gr. III, 179. *A hero*.

Gr. VIII, 304. Lady Clementina is, to outward appearance, *an heroine*.

Cl. V, 321. I made *an hesitating* effort to speak.

Cl. VIII, 239. As if I were *an Hickman*.

Cl. I, 37. They have found another Lover for me;  
*an hideous one!*

Cl. I, 312. *An higher authority.*

Gr. II, 63. A fear of *an higher* nature.

Cf. Gr. IV, 47. With a *high* hand. — Cl. II, 45.

You seem to have a *high* opinion of your talents.

Cl. IV, 68. *An hindrance.*

Cl. III, 65. *An hint.*

Cl. IV, 104. *An hinted* delay.

Cl. I, 298. He will promise to treat me no worse  
 than he would do *an hired* one.

Cf. Cl. VIII, 10. *A hired* chaise-and-pair.

Cl. VIII, 290. *An History* of Life and Manners.

Cf. Cl. I, The Preface. *A History* of Life and  
**Manners.**

Cl. V, 77. *An hobbling* motion.

Cl. VI, 308. Thou hast *an holy* Love for her.

Pam. III, 63. Lifted up to *an Hope*, beyond my  
 highest Ambition.

Cl. VII, 29. My Son is once again in *an hopeful*  
 way.

Cl. VI, 198. *An horrible* laugh.

Cl. V, 247. *An horrid* house.

Cf. Cl. V, 299. *A horrid* fellow.

Cl. VIII, 151. *An horsepond.*

Gr. V, 47. *An hospital* for female penitents.

Pam. III, 188. Such *an hostile* Spirit.

Cl. IV, 125. The palliating consolation of *an Hot-*  
*tentot heart.*

Cl. V, 247. A city instead of *an house.*

Pam. I, 37. With *an humble* and dutiful Mind.

Cl. II, 65. Such *an humble* frame of mind.

Gr. I, 46. *An humble* servant.

Gr. II, 175. You are *an humbled* and mortified girl.

Gr. II, 214. What *an humbling* thing is the consciousness of having lived faulty?

Cl. VII, 6. Such *an humming* and hawing caitiff.

Cl. III, 199. You have *an humorous* meaning in that expression.

Gr. II, 104. I had *an humorous* letter from Miss Grandison.

Cl. VII, 278. To gratify *an humour* only.

Gr. I, 148. In *an humour* so whimsical.

Pam. I, 167. I hope it will be made up to you *an hundredfold*.

Pam. III, 333. In *an hundred* Instances.

Cl. IV, 178. *An hundred* and *an hundred* times have we told you of this.

Gr. I, 35. Ask ninety-nine of your sex out of *an hundred*.

Cf. Pam. I, 157. *A hundred* Eyes. — Gr. II, 72. *A hundred* impertinent things.

Cl. III, 106. Like *an hungry* hound.

Cl. II, 285. *In an hurricane*.

Gr. III, 126. *In an hurry*.

Cf. Gr. III, 127. *In a hurry*.

Cl. I, 272. *Such an Husband*.

Cf. Cl. IV, 217. *A Husband's* right.

Pam. I, 66. And so you must disguise yourself, to attract me, and yet pretend, like *an Hypocrite* as you are —

Cl. I, 11. The man is *an hypocrite*.

Cf. Cl. III, 67. *A hypocrite.*

Pam. IV, 328. *An hypocritical Appearance of Love.*

Pam. I, 82. It is no Matter what *such an one* as I wears.

Pam. II, 230. If that is the Answer of a Gentleman, to *such an one* as I, it would not, I dare say, be the Answer of a Gentleman to a Gentleman.

Gr. VIII, 313. In what variety of amiable lights does *such an one* appear?

Cf. Pam. I, 29. Am I to be question'd thus by *such a one* as you? — Pam. III, 27. *Such-a-one* longs to see'em—and *such-a-one* will ride a Day's Journey, to have but a Sight of 'em at Church.

(JEROME K. JEROME, Tommy & C<sup>o</sup>: It would be pleasant to have a bright young girl to live with her; teaching, moulding *such an one* would be a pleasant occupation.)

Pam. II, 157. *An uniform* and regular Conduct.

Gr. IV, 7. True goodness is *an uniform* thing.

Gr. IV, 140. He is *an uniformly* good man.

Cl. IV, 88. *Such an union* of interests.

Gr. IV, 252. *An union.*

Gr. III, 148. So happy *an use.*

Cf. Gr. V, 14. So noble *a use.*

Pam. III, 115. *An useful* Monitor.

Cl. III, 130. *An useful* lesson.

Gr. I, 243. *An useful* member of society.

*At loss* for *At a loss* is obsolete. Both constructions are used promiscuously by Richardson.

Pam. II, 129. I am *at Loss* for Words.

Cf. Pam. II, 170. I see my Girl is *at a Loss* for Words!

Richardson writes *It is pity* and *What pity* for modern *It is a pity* and *What a pity*.

Pam. I, 8. He said, I was vastly improved, and had a good Share of Prudence and Sense above my Years; and that *it would be Pity*, that what was my Merit should be my Misfortune.

Pam. I, 83. I am thinking *it would be Pity*, with these fair soft Hands, and that lovely Skin (as he called it, and took hold of my Hand), that you should return again to hard Work.

Cl. II, 187. *'Tis pity* you have said so much against him.

Gr. V, 146. Yet *it is pity!*

Pam. I, 263. *What Pity* his Heart is not as good as his Appearance!

Cl. I, 140. *What pity*, that meekness and condescension should not be attended with the due rewards of those charming graces!

## 2. The Sphere of Nouns.

*Dish* in the combinations *A dish of tea, -coffee, -chocolate* is now colloquial for *Cup*. Cf. STORM pp. 755, 769, 911, 1037.

Pam. II, 95. We must insist upon her Company at the Card-table, and at a *Dish of Tea*.

Gr. I, 43. The first *dish of tea*.

Pam. IV, 240. I appointed Mr. Adams to drink a *Dish of Tea* with me in the Afternoon.

Pam. III, 364. Taking a *Dish of Coffee* with us.

Pam. IV, 137. I happening to be at Breakfast in the Parlour, only Polly attending me, admitted him to drink a *Dish of Chocolate* with me.

Pam. III, 171. I will *drink another Dish*.

Cl. V, 66. She had *drank two dishes*.

*A deal* is now only used colloquially for *A good deal* or *A great deal*: 'To an undefined but considerable amount or extent; much.'

(JEROME K. JEROME, *Tommy & Co*: Everybody took *a deal of trouble* for her, but none of them seemed to know why they were doing it. — HUGHES, *Tom Brown*: You boys of this generation are *a deal tenderer* fellows than we used to be.)

Pam. I, 56. He and Mrs. Jervis had *a deal of Talk*, as she told me.

Pam. I, 236. She took *a deal of Care* to fit me to undergo more Trials.

Pam. II, 150. We have *a great deal* to say first; I have *a deal of* silly Prate to trouble you with!

Cf. Pam. I, 236. I was *a good deal better* on Friday.

*A many* with substantive (or people) immediately following hardly differs in sense from *many*, and is now somewhat rare in literary use, though *a good many*, *a great many* are common colloquially. (N. E. D.)

Pam. II, 257. Ay, said I, I have been *a many Creatures and Wenches*, and I know not what.

The use of *A little* followed by a superlative as in the quotation below is obsolete. The equivalent is *Rather* with the positive.

Gr. I, 58. His complexion is *a little of the fairest* for a man, and *a little of the palest*.

### 3. The Sphere of Pronouns.

In Richardson's time a possessive pronoun often expressed a relation which we must now, to avoid ambiguity, indicate by the preposition *of* with a personal pronoun or by some other mode of expression. Cf. FRANZ, Shakespeare-grammatik pp. 39; 140 et seq.

Pam. I, 14. I charge you, my dear Child, *on both our Blessings* [= *on the Blessing of both of us*], poor as we are, to be on your Guard.

Pam. II, 6. This Thing ran strongly *in all our Heads* [= *in the heads of all of us*].

Pam. IV, 149. *For all three of our sakes* [= *For the sake of all three of us*].

Gr. VIII, 214. She received his addresses, on condition that *both their friends* [= *the friends of both (of them)*] approved of them.

Cf. Ib. *The relations of both* lived in the country.

Cl. II, 100. Any-thing I can do, I will do, to be restored to *all your favours* [= *the favour of you all*].

Cl. II, 262. I might hope for *either of those Ladies protection* [= *the protection of either of those ladies*].

Cl. III, 8. *In either of those Ladies neighbourhood* [= *In the neighbourhood of either of those ladies*].



Cl. V, 86. She would have known nothing but gratitude, love, and joy, *to the end of one of our lives* [= *to the end of the life of one of us*].

Gr. I, 220. This, as near as I can recollect, is *his description* [= *the description of him*].

In Richardson's language a noun is often preceded both by a demonstrative pronoun and a possessive adjective. In present English this latter must be exchanged for the corresponding substantive form of the possessive pronoun preceded by *of*.

Pam. I, 288. O Sir, said I, take not Advantage of my Credulity, and *these my weak Moments* [= *these weak moments of mine*].

Pam. I, 293. Well, said he, even in *this your last Speech* [= *this last speech of yours*], which, let me tell you, shews more your Honesty of Heart than your Prudence, you have not over-much pleas'd me.

Pam. III, 187. I'll give your Ladyships an Instance of *this my Vanity* [= *this vanity of mine*].

Gr. I, 304. How does the knowledge of *these his excellencies* [= *these excellent qualities of his*] raise him in my mind!

Cf. Pam. II, 8. But now I will break *this wicked forward Heart of mine*, if it will not be taught to hate him!

#### 4. Number.

In some expressions Richardson uses the plural of a noun where the modern language prefers the singular. The former, more logical, construction is still kept up

in sentences like *I am friends with him, She changed places with me*, etc.

Pam. I, 265. Parson Peters pleads for him, and he is gone with him to Stamford, and will not be back To-night: So, we have nothing to do, but to *eat our Suppers* betimes, and go to-bed.

Pam. II, 58. I see, said he, you are going to speak *on their Behalfs*; but your Time is not come to do that, if ever I shall permit it.

Pam. II, 62. Then I will assist your Housekeeper as I used to do, in the making Jellies, Comfits, Sweet-meats, Marmalades, Cordials; and to pot, and candy, and preserve *for the Uses of the Family*.

Pam II, 178. He was heartily vex'd at this, and said to me, He should have been glad of *their Companies* at any other Time; but that it was a barbarous Intrusion now; and he wish'd they had been told he would not be at home at Dinner.

Pam. III, 178. Lady Davers desir'd *their Companies* for To-morrow in the Afternoon, to Tea.

Pam. II, 201. How great must be the Condemnation of poor Creatures, at the great Day of Account, when they shall be asked, *What Uses they have made* of the Opportunities put into their Hands!

Pam. II, 256. And she'd make nothing of slapping her Maids about, and *begging their Pardons* afterwards, if they took it patiently.

Pam. III, 11. I would wish two Counties to be bless'd *for their Sakes*.

Pam. III, 15. God has blessed me *for your sakes*.

In the following expressions Richardson uses the singular of a noun where the modern language would prefer the plural.

Pam. II, 103. If, said he, I thought Pamela would not be too much affected with the Surprise, I would *make you all Witness* to their first Interview.

Pam. II, 245. And now will I give thee One Hundred Guineas for one bold Word, that I may fell thee *at my Foot*.

Pam. II, 281. Begone, I say, lest thy Paramour kill me for *trampling thee under my Foot*.

Cf. Pam. II, 236. If, said I, to attend your Ladyship, or even *kneel at your Feet*, was required of me, I would most gladly do it, were I only the Person you think me. — Pam. II, 287. *You have thrown yourself at her Feet*.

Pam. II, 261. My dearest Sir could not *keep his Eye off me*.

### 5. The Sphere of Adjectives.

*Arch upon*: 'Slily saucy to', is now an obsolete construction.

Pam. I, 93. You are very *arch upon* us.

*Ill* is sometimes employed attributively by Richardson where in present English we should use *Bad*. Cf. STORM pp. 756, 1035.

Pam. I, 93. These Minuets, Rigadoons and French Dances, that I have been practising, will make me but

*ill Company* for my Milk-maid Companions that are to be.

Pam. I, 129. He said he had horrid *ill Luck*.

Pam. I, 176. I am greatly concerned for him, I assure you; but I am not discourag'd by this *ill Success*, let what will come of it, if I can serve you.

Pam. I, 180. You shall have it [the money] in a proper Time, said she; but, indeed, I was in earnest to get it out of your Hands, for fear you should make *an ill Use* of it.

Pam. I, 206. I hope, after all, this is only a Touch of *this ill Woman's Temper*, to shew her Power and Importance.

## 6. The Sphere of Adverbs.

*The double negative* [most often expressed by *Neither* following *No, nor, but*] is quite commonly used by Richardson and the other authors of the 18th century, especially those of the earlier part. Still frequently used in vulgar language. Cf. STORM p. 796.

Pam. I, 59. But said the Countess, we are *not* only come to ask after Mrs. Jervis's Health *neither*.

Pam. I, 65. Tho' I did *not* see her Face *neither*, said he.

Cl. I, 9. *Not* that she cared much for the man *neither*.

Gr. I, 5. I know *not*, by my soul, how she does *neither*.

Pam. I, 80. Yet I *won't* be too secure *neither*.

Cl. I, 59. Yet is *not* this right policy *neither*.

Pam. III, 205. Nay, said my Lord, pleasantly, *don't* put us upon a Foot *neither*.

Pam. I, 78. And I did *no* Harm *neither*, but to myself.

Cl. II, 201. But this may be *no* exception *neither*.

Pam. I, 172. Said I, Are there any Orders for taking my Shoes away, and for beating me; No, said she, *nor* about Jezebel *neither*.

Pam. III, 29. My Lord has not been unmov'd, *nor* Jackey *neither*.

Cl. III, 140. Yet you see he *but* touches upon the edge of matrimony *neither*.

Cl. VI, 412. I started up from my seat; but could *hardly* stand *neither*, for very indignation.

Cl. I, 263. Sure *nobody* *never* had so insolent, so hard-hearted a Brother, as I have!

Cl. II, 10. A horse-rider *without* saddle or bridle, or *nothing*.

Richardson sometimes uses *the* in an ablative function (AS. *þþ*) before a comparative in cases where in present English it only rarely occurs. Cf. FRANZ, Shakespeare-Grammatik p. 89, ABBOTT § 94.

Pam. I, 14. And since Mrs. Jervis is so good a Gentlewoman, and so kind to you, I am *the* *easier* a great deal, and so is your Mother.

Cf. Pam. I, 23. But I am *a good deal* *easier* since I lie with Mrs. Jervis.

Pam. I, 135. I sent, however, to tell my Driver, that I was so fatigued, I could not get out so soon the next Morning. But he insisted upon it, and said, It would make my Day's Journey *the* *lighter*.

Pam. II, 222. And this shews, that evil Examples, in Superiors, are doubly pernicious, and doubly culpable, because such Persons are bad themselves, and not only do no Good, but much Harm to others; and the Condemnation of such must, to be sure, be so much *the greater!* — And how much *the greater* still must my Condemnation be, who have had such a religious Education under you, and been so well nurtured by my good Lady, if I should forget, with all these Mercies heaped upon me, what belongs to the Station I am preferred to!

Pam. II, 383. I am not *the nearer* my End, for having made this Disposition.

*Ordinary* in phrases like *More than ordinary*, 'To a greater degree than is usual; unusual, exceptional'; adverbially 'unusually, exceptionally', is obsolete; now used only as an archaism or dialectally, otherwise in such phrases it has been superseded by *Usual*.

Pam. II, 155. I have Accounts that have run on *longer than ordinary* with my Banker there.

Pam. III, 122. Here I have been plagued with Gouts, Rheumatisms, and nameless Disorders, ever since you left us, which have made me call for a little *more Attendance than ordinary*.

Cl. I, 10. She aimed to be *worse-tempered than ordinary*.

Gr. I, 100. I courtesied, and looked a little *sillier than ordinary*, I believe.

Cf. Pam. III, 159. My dear Friend permits me to rise an Hour *sooner than usual*.

## 7. The Sphere of Verbs.

*Fall a doing something* for *Begin to do something* is practically obsolete.

Pam. I, 47. And so I *fell a crying*.

Pam. I, 68. I then *fell a weeping*.

Pam. I, 266. Mrs. Jewkes happen'd, or design'd, as is too probable, to leave a Bottle of Cherry-brandly in her Way, and the Wench drank some of it more than she should; and when she came in to lay the Cloth. Mrs. Jewkes perceiv'd it, and *fell a rating* at her most sadly.

Pam. III, 289. I never, said he, and *fell a laughing*, saw such an one, I own.

Ib. There I have you! said he, and *fell a laughing*.

*Get thee gone* [equal to *Get away* or *Get along*] is now quite obsolete. (Cf. the use of *Thou*.) —

*Be gone* is obsolescent.

Cl. VII, 129. *Get thee gone* to Belton, as soon as thou canst.

Pam. I, 56. He seemed to have a Mind to say something to me; but broke off abruptly, and said, *Be gone!* And away I tripped as fast as I could.

Pam. I, 67. But stay; you shan't go! — Yet *begone!* — No, come back again.

Pam. IV, 202. Whence this Insolence? — How-now, Sir! *Be gone!* were her Words.

*Give into* [After French *donner dans*]: 'To enter

into, give adhesion to, fall in with (an idea, project, etc.) is obsolete, having been superseded by *Give in to*.

Pam. III, 38. So that the poor Girl, divided between her Inclination for him, and her Duty to her designing Mother, *gave into* the Plot upon him.

Pam. IV, 174. I have nothing to accuse you of, my Dear, if I must *give into* your moving Whimsy.

*Had like to* with perfect infinitive: 'Had come near to, narrowly missed (-ing)', is often used by Richardson. Now archaic.

Pam. I, 197. I *had like to* have been suffocated.

Pam. I, 227. Indeed my Apprehensions of the Usage I should meet with, *had like to* have made me miserable for ever!

Pam. IV, 366. We *had like to* have turned him into a Roman Catholick.

Ib. We *had like to* have lost him to each Assailant.

Gr. I, 37. I *had like to* have forgot.

Gr. II, 19. I *had like to* have bowed.

*Had rather* is obsolescent, *Would rather* replacing it more and more often. Cf. STORM p. 708.

Pam. I, 6. We *had rather* see you all cover'd with Rags, and even follow you to the Church-yard, than have it said, a Child of ours preferr'd any worldly Conveniencies to her Virtue.

Pam. I, 18. What say'st thou, my Girl? said he, with some Eagerness; *hadst* thou not *rather* stay with me, than go to my Sister Davers? — I said, when I could speak, Your Honour will forgive me; but as you have no Lady for me to wait upon, and my good Lady



has been now dead this Twelvemonth, I *had rather*, if it would not displease you, wait upon Lady Davers.

Pam. II, 172. They still stay, tho' I believe, he *had rather* they would not.

*Look* meaning 'To have a certain appearance; to seem' rarely occurs now with adverbs of manner other than *well*, *ill*, *badly*. Richardson often uses with it an adverb of manner or a predicative adjective without distinction. In some instances, however, the apparent adverb may possibly be an adjective in *—ly*. (N. E. D.)

Pam. I, 14. These are indeed very great Favours that he heaps upon you, but so much the more to be suspected; and when you say *he look'd so amiably and like an Angel*, how afraid I am, that they should make too great an Impression upon you!

Pam. II, 57. *How charmingly he looks*, to what he did Yesterday!

Cf. Ib. *You look so pretty*.

Pam. II, 151. I am sure *I looked very foolishly!*

Pam. II, 217. *O, you look so easy, so sweetly, so pleased*.

*Love to do something* is very often used by Richardson. Though this still occurs, it is now by far more common to say *To like to do something*.

Pam. I, 87. *I love to encourage Merit*.

Pam. I, 88. Longman, continued he, I said that Girl might come in with Mrs. Jervis, because *they love to be always together*.

Pam. I, 158. I am so silent, and *love so much to be by myself*.

Pam. I, 174. *I love to see you divert yourself*.

Pam. II, 46. *O how I love to be generously used!*

*To make a visit*, which is now American English, and *To pay a visit*, now the current expression in England, were in Richardson's time used promiscuously.

Pam. I, 59. Well, said the Ladies, we will *make a Visit* to Mrs. Jervis by and-by, and hope to see this Paragon.

Pam. II, 50. Ask her, said he, if she will be so good as to *make me a Visit*.

Pam. IV, 5. His Lordship promises, that his Lady shall *make me a Visit*.

Gr. III, 97. The unhappy woman, her mother, has *made him a visit*.

Cf. Gr. IV, 98. I had another *visit paid* me.

*To meet at hard-edge*: 'To meet at close conflict, in actual contact', is obsolete.

Gr. I, 113. I will never *meet at hard-edge* with her.

*To stand a sad hazard* is now obsolete, the corresponding expression in present English being *To have a poor chance*.

Pam. I, 14. For, tho' you are blessed with Sense and Prudence above your Years, yet I tremble to think, *what a sad Hazard* a poor Maiden of little more than Fifteen Years of Age *stands* against the Temptations of this World.

## 8. The Sphere of Participles.

Up to the last part of the 18th century it was the general usage to employ the *present participle* in a *passive* sense. It may still be said 'The house is building'

instead of 'The house is being built'. The latter construction begins to appear about the end of the 18th century. See Storm p. 190 et seq.

Pam. I, 197. Diligent Search *is making* after the Rogues.

Pam. I, 205. Something must *be hatching*, I doubt!

Pam. I, 239. A Stable and Coach-house *are cleaning out*, that have not been used some time.

Cl. I, 144. There seem to *be* snares *laying* for me.

Cl. II, 208. My closet *was searching*.

Cl. III, 219. The house where he had his lodgings *was new-fronting*.

Cl. IV, 45. Something *is meditating* between the two Ladies.

Gr. I, 87. Preliminaries *are adjusting*.

## 9. The Sphere of Prepositions.

Richardson sometimes uses the preposition *at* before the names of great cities where the modern rule demands *in*.

Pam. III, 106. Yet I hope your dear Papa will not be so angry with me neither, as to deny me, for this my Freedom, the Request I make to him, to your Mamma, and to your dear Self, for your beloved Company, for a Month or two in Bedfordshire, and *at London*.

Pam. III, 146. And pray now, be not over-thoughtful about what may happen *at London*.

Pam. III, 268. I well remember the Argument, when I was *at Rome*, used to the Pope, on such an Occasion.

Pam. III, 383. Besides, I shall have the Happiness of changing our Paper-Correspondence into personal Conversation with you, when *at London*.

Cf. Pam. III, 390. Attending you *in London*.

Ib. You should not be many Days *in London* before me.

Pam. IV, 30. Besides, what London affords, is nothing that deserves mention, compar'd to what we have seen *at Paris*.

Pam. IV, 352. He will, when we are *at Paris*, he says, take my further Directions.

Pam. IV, 360. For, as the Phrase is, when we are *at Rome*, we must do as they do *at Rome*.

Pam. IV, 361. I received your last Letter *at Paris*.

*At age* is now obsolete for *Of age*. Both expressions are used by Richardson though the latter more seldom than the former.

Pam. II, 237. Twenty or Thirty Years hence, when you are *at Age*, I shall know how to answer you better.

Pam. III, 171. Your Sister, Mr. B. added he, often questions whether I am *at Age* or not.

Gr. I, 101. He would set up his nephew when *at age* as a representative for the county.

Gr. V, 146. When I am *at age*.

Cf. Pam. II, 280. Am I not Independent? Am I not *of Age*? — Pam. II, 298. I was not then *of age*.

*One's heart is at one's mouth (throat)* is now an obsolete locution for *One's heart is in one's mouth (throat)*.

Pam. I, 51. *My Heart was up at my Mouth* now, for fear my Master was coming.

Pam. I, 162. *My Heart was at my Mouth*; for I feared by that Hint, she had seen my Letter under the Tiles.

Pam. II, 19. Tell me, Are they [the papers] in your Pocket? No, Sir, said I; *my Heart up at my Mouth*.

Gr. I, 220. O how *my heart seemed to be at my throat*.

*In one's bosom*: 'Clasped to one's breast' is now only used as an archaism, and chiefly in figurative Scriptural phrases, e. g. *In Abraham's bosom* (cf. Luke XVI. 22): in the abode of the blessed dead.

Pam. III, 128. Hiding her Face *in my Bosom*.

Pam. III, 129. They can thus hide their dear Faces *in our Bosoms*.

Gr. III, 124. Hiding her face *in my bosom*.

Gr. III, 115. I long to lay you *in my bosom*.

Gr. VIII, 223. I clasped it [the baby] *in my bosom*.

Cf. Gr. VIII, 309. Hugging it twenty times a-day to his *good-natured bosom*.

The preposition *of* is now used, rather than *in*, when we want to indicate the doer of something characterized by an adjective. The latter is constantly employed by Richardson in this combination.

Pam. I, 55. *This was very good in Mrs. Jervis*.

Pam. I, 92. *This, tho', was very good in her*.

Cl. I, 143. To be sure *it was very saucy in me.*

Gr. IV, 34. *Very discreet in the father and mother, surely!*

Gr. IV, 39. *How good is it in her father and mother to love her so dearly!*

Cf. Pam. II, 292. *'Tis very kind of you to take it so well.*

In the following example the construction is still suitable in the English of our day.

Pam. I, 46. *It would be very presumptuous in me to rely upon my own Strength against a Gentleman of his Qualifications and Estate, and who is my Master.*

The preposition *on* is often used by Richardson where nowadays *of* would be expected, and vice versa.

In the phrases below *on* is now replaced by *of*.

Cl. III, 107. My friends were *on a sudden* come to a resolution.

Cl. VII, 137. Slapping him upon the shoulders *on a sudden.*

Gr. II, 92. Wonder not, therefore, ladies, if I am unable *on a sudden* to give such reasons.

Cf. Cl. VII, 147. All *of a sudden.* — Gr. II, 102. Any body that came upon you *of a sudden.*

Gr. II, 291. Sir Charles *took notice*, with some severity on our sex, *on* the general liking which he said women have for military men.

In the following passages *of* stands for modern *on*.

Pam. I, 90. Pray *down of your Knees*, and ask his Honour Pardon.

Pam. I, 199. I believe in my Heart Mrs. Jewkes has got this Bull *of her Side*.

Cl. I, 36. No more *of either side*, said my Father.

Cl. I, 100. It is my part evermore, said she, to be *of the acknowledging side*.

Cl. V, 140. He got them *of his side*.

Gr. III, 101. The writing must not be all *of one side*.

Cf. Cl. I, 167. Had he even his friends *on his side*.

Cl. V, 69. The maid of the house, who had been out *of an errand*. (Cf. STORM p. 273.)

Cl. V, 135. If Will. can but *light of him*, I'll answer for the consequence.

Cl. VI, 179. Taking Legal *vengeance of* the infernal wretch.

This use of the two prepositions without distinction is to be explained by the existence of the shortened form *o'* which stands for both. Cf. STORM p. 273 et seq.

Cl. III, 63. Better *o' my conscience!*

Gr. VII, 211. I have hit myself a terrible *box o' the ear*.

Cl. II, 5. Your fierce Lover would *knock him o' the head*.

Cl. III, 162. Would it be very wicked, Jack, to *knock her messenger o' the head?*

Cf. Cl. VI, 325. *Knocked on the head* perhaps by the friends of those whom thou hast injured. — Cl. VI, 231. If thou consentest to be *knocked of the head*.

Cl. V, 115. *A Will o' the Wisp*.

*O' mornings* and *On the mornings* are now obsolete expressions corresponding to the modern *In the morning*. Cf. STORM p. 274.

Pam. I, 96. First, here is a Calico Nightgown, that I used to wear *o' Mornings*.

Cl. III, 219. He might reach to the same gentleman's house at Edgware, over-night, and return *on the mornings*.

*Of a long time, Of a long while, Of months* are now archaic expressions, the modern equivalents being *For a long time*, etc.

Pam. I, 178. I could not bear this to be spoken, tho' it was all I fear'd *of a long Time*.

Cl. V, 269. The good girls have not claimed upon them *of a long while*.

Cl. VII, 176. Thou mayst not else see her *of months* perhaps.

*On nights* is obsolete for *At night*.

Pam. I, 21. I begg'd I might be permitted to lie with her *on Nights*.

Pam. I, 62. I know you divert yourselves *on Nights* with what I write, because it is mine.

*Out of doubt* for 'Without doubt, doubtless' is obsolete.

Gr. II, 64. That is *out of doubt*.

*Time enough* is often used by Richardson where in present English we should have the adverbial expression *In time*.

Pam. I, 39. And if I know *time enough*, your Mother will go one five Miles, and I will go ten on the Way, or till I meet you, as far as one Holiday will go.



Cl. VI, 77. If thou canst convince me *time enough*.

Cl. VII, 291. Exchanging their Letters *time enough* for each to return.

Gr. I, 26. Hope to be *time enough* for the post.

*In my (your, etc.) way* is now obsolete for *On my (your, etc.) way*.

Pam. I, 196. He has had a sad Mischance; fallen among Rogues *in his Way* home last Night.

Cl. II, 50. Shall I embark for Leghorn *in my way* to my Cousin?

Gr. VII, 263. Crouds of people lined the way, in our return from church, as well as *in our way* to it.

In Richardson's use of the infinitive there are some deviations from present rules.

After the active forms of *have* and *make* with a personal object Richardson very often inserts the *to*.

Cl. II, 82. What would you *have me to say*, my dear?

Cl. IV, 240. Altho' I would not *have you to be* a Courtier; neither would I *have you to be* a Malecontent.

Gr. I, 2. I will not *have you to come* to us.

Cf. Cl. IV, 243. I would not *have you take* a Place neither.

Pam. IV, 397. They [men] have generally more Hardness of Heart, *which makes Women*, where they meet not with Men of Honour, *to engage* with that Sex upon very unequal Terms.

Cl. I, 198. Many an eye *have I made to sparkle* with rival indignation.

Cl. IV, 352. *Have I not*, as I went along, *made thee to say* all that was necessary for thee to say?

After *had better (best)* Richardson often inserts the *to*, especially when the following infinitive stands in the perfect tense.

Pam. I, 20. And so, after I had dry'd my Eyes, I went in, and began to ruminate with myself *what I had best to do*.

Cl. III, 209. He knew not whether *he had best to run or to stand his ground*.

Cl. IV, 222. *I had better not to have had* a copy of it.

Cf. Cl. I, 216. *You had better not write* to us, or to any of us. To me, particularly, *you had better never to have set pen to paper*.

Before the infinitive following an active form of *find* Richardson also inserts the *to*.

Pam. I, 7. I hope I shall never *find him to act* unworthy of his Character.

Pam. I, 131. I *found it* [the letter] *to contain* these Words.

Pam. II, 7. I hasted up-stairs to my Closet, and *found the Billet to contain*, in a Hand that seemed disguis'd, and bad Spelling, the following Words.

After *permit, provoke* and *wish* Richardson sometimes omits the *to*.

Pam. III, 398. Only, Sir, *permit me add*, That when, in my particular Case, you injoin me to appear before you always dress'd, even in the early Part of the Day, it would be wrong, if I was less regardful of my Behaviour and Actions, than of my Appearance.

Cf. Pam. III, 399. Such a Mind, as my Pamela's, I cannot *permit to be* habitually over-clouded.

Gr. II, 54. He gave me a box on the ear, to *provoke me draw*.

Gr. V, 164. If my good-man *wished me stay* at home.

After *know* the *to* is sometimes omitted by Richardson, though as a rule he inserts it in this case.

Cl. VII, 186. *I know not what say* to it.

Cf. Cl. VII, 279. Let me die if *I know what to make* of it.

After *seem* he rarely omits the *to*.

Gr. VIII, 115. Her mind *seems not be* deeply wounded.

After *so . . . as* the *to* is also comparatively seldom omitted.

Cl. III, 177. Be *so good as send* her two guineas in my name.

Cf. Cl. III, 186. I have already been *so good as to send up* a list of books.

The omission of the *to* after the adjective *apt* also occurs exceptionally in Richardson's usage.

Pam. IV, 239. She would not be one that would help to remove the Scandal which some severe Remarkers are *apt throw* upon the Wives of Parsons, as they call them.

## 10. The Sphere of Conjunctions.

After *such* a consecutive clause was in Richardson's time often introduced by *as* instead of modern *that*. Cf. FRANZ, Shakespeare-Grammatik p. 300.

Pam. I, 12. He gave these good Things to us both with *such* a Graciousness, *as* I thought he look'd like an Angel.

Pam. I, 272. I scream'd out in *such* a Manner, *as* never any-body heard the like.

Cl. IV, 194. He took my hands in his, in *such* a humor, *as* I saw plainly he was resolved to quarrel with me.

Gr. III, 261. The Barone declared, that he should never rest nor recover, till he had got rewarded in *such* manner *as* all the world should think I had honour done me in it.

Instead of repeating the conjunction of the first out of two or more co-ordinated clauses, Richardson sometimes begins the latter by *That*. Cf. the French use of *Que* in the same function.

Cl. I, 229. *While* there is any hope, and *that* you remain undisposed of, to some happier man, I must and will be your faithful and obsequious Admirer.

Cl. II, 56. But *since* this has not been so, and *that* both you and Lovelace call upon me to assume my own Estate, I will enter briefly into the subject.

Cl. II, 231. Nor, if I chuse to have it so, will he appear to visit me; nor presume to mention Marriage to me, *till* all is quiet and easy; *till* every method I shall prescribe for a Reconciliation with my friends is tried; *till* my Cousin comes; *till* such Settlements are drawn as he shall approve of for me; and *that* I have the unexceptionable proofs of his own good behaviour.

Cl. VIII, 155. But *as* his principal intention was to try her virtue, and *that* he became so earnest a

suppliant to her for marriage; and *as* he has suffered so deplorably . . . , I presume to hope . . .

*As* was in Richardson's time sometimes used with restrictive force before adverbs or adverbial phrases expressing time. (Cf. Swedish: 'Han skulle ha kommit *som i går*'.) This is still common dialectally but literary English retains only *as yet* = up to this time, hitherto. (N. E. D.) — Cf. STORM p. 753 et seq.

Pam. II, 325. Well, added she, when do you set out for Bedfordshire? I said, I can't tell, Madam, it was designed *as to To-day*, but I have heard no more of it.

Gr. I, 281. The Earl and Countess of L. arriving there *as this night* from Scotland.

## b) The Sentence.

In our days the omission of the relative pronoun is for the most part confined to the objective case except in dialects and very colloquial idioms, in which the nominative may be omitted too.

In Richardson's time it was quite common to leave out the nominative. For further particulars see LOHMANN: Über die Auslassung des englischen relativpronomens, Anglia III, pp. 215—150, cf. FRANZ: Shakespeare-Grammatik, p. 163 et seq., ABBOT p. 164 et seq.

Pam. I, 85. There is Squire Martin in the Grove, has had three Lyings-in, it seems, in his House, in three Months past.

Pam. I, 120. Is there any-thing looks like it?

Pam. II, 326. You have really made a noble De-

fence, and deserve the Praises of all our Sex. — It was God enabled me, Madam, reply'd I.

Pam. III, 193. There is nobody comes after her.

Pam. III, 292. But I thought, 'till now, 'twas the King only could do no Wrong.

Cl. I, 222. There was but one had courage to marry.

Cl. II, 90. It is our Love makes us decline to see ~~you~~.

Gr. IV, 104. Then I had other notions came into my head.

Gr. V, 71. I had something arose in my throat, I know not what.

Cl. V, 138. Having thus prepared every one against any Letter should come from Miss Howe.

Sometimes both the relative pronoun and the preposition governing it are omitted. In our days this is only common in certain adverbial phrases implying *time* or *way of acting*, e. g. *The same day I went on board we set sail.* — *Is that the way you deliver your message?*

Pam. IV, 143. *'Tis on the Side I could be the most easily penetrated.*

Cl. I, 86. How I hate the man *in the light he is proposed to me.*

Cl. IV, 339. But her lovely image was before me, *in the very attitude she spoke the words.*

In comparative clauses Richardson sometimes leaves out the first conjunction (*as*). Cf. FRANZ, Shakespeare-Grammatik p. 306.

Pam. I, 107. You shall be *happy as you can wish*, said he, I do assure you.

Pam. II, 165. Why, said he, we intend To-morrow, *privately as possible*, for our Wedding-day.

Pam. IV, 108. Mrs. Andrews, *a discreet worthy Soul as ever I knew*.

Cl. I, 231. *A good neat old woman, as ever filled a wicker-chair in a chimney-corner*.

In a few instances it is the second *as* that is omitted.

Cl. II, 191. I arose, *as soon he entered*.

Cl. V, 135. One who, had she been a man, would have sworn and cursed, and committed Rapes, and played the devil, *as far I knew*.

Richardson infrequently omits *as* before an infinitive following an adjective preceded by *so*.

Pam. I, 21. She was *so good to indulge* me.

Pam. I, 157. I wish, said I, you'd be *so kind to fetch* me a Rod and Baits.

Pam. I, 292. He was *so good to apply* to Mr. Peters, the Minister.

Pam. II, 116. And as you was *so good to give* me a Fortnight from last Thursday, I should be glad you would be pleased to indulge me still to some Day in the second Seven.

Cf. Pam. II, 50. Ask her, said he, if she will be *so good as to make* me a Visit.

The consecutive *That* is sometimes left out by Richardson in cases where this omission would now only be allowed in vulgar language.

Pam. I, 31. He followed me *so* close, *he* got hold of my Gown, and tore a Piece off.

Pam. I, 111. But he is *so* angry, *he* orders that nobody shall go out at the Door with me, not so much as into the Coach-yard.

Pam. I, 135. I sent, however, to tell my Driver, that I was *so* fatigued, *I* could not get out so soon the next Morning.

Pam. I, 183. My Spirits were *so* low *I* could hardly speak, nor cared to be spoken to.

Pam. I, 243. I trembled *so*, *I* could not stand.

*An absolute participial construction* is used by Richardson and his contemporaries to a much greater extent than is nowadays the case. I have noted down a few examples where the lack of logical distinction in this construction is particularly striking.

Pam. I, 21. I pass'd the Time in my Chamber till Evening: *when desiring to be excused going to Supper*, Mrs. Jervis came up to me.

Pam. I, 198. She is so officious to bring on the Affair between us, that, *being a cunning, artful Woman*, I know not what to make of it.

Pam. II, 366. *Designing to break off all Correspondence with the whole Family, and Miss too*, she found means to engage him to give her a Meeting at Woodstock, in order to clear herself.

Pam. IV, 358. At last, *his kind Arms clasping my Neck, and kissing my tearful Cheek*, I could only say — My prayers, my ardent Prayers, are at last — at last — heard.



Cl. I, 34. But this my Mother intends to oppose for her own sake; because, *having relieved her*, as she is pleased to say, *of the household cares*, they must again devolve upon her if I go.

Cl. III, 218. But if, *when there*, it [the house] was not approved, it would be easy to find another more to my liking.

Cl. VI, 273. I had leisure to cast my eye on these things: For, *going up softly*, the poor Lady turned not about at our entrance.

Gr. VII, 56. My grandmamma, on Sir Charles's singing, beckoned to my cousin James, *who going to her*, she whispered him.

*Methinks*, *methought*, for which in present English the personal construction *I think*, *I thought* is used, frequently occur in Richardson's works.

Pam. I, 10. But yet, *methinks*, I cannot bear to be looked upon by these Men-servants.

Pam. I, 23. That Girl is always scribbling; *methinks* she might find something else to do.

Cl. I, 83. *Methinks* they should value her the more for their sake.

Gr. I, 72. *Methinks* I could wish that such a distinction should be made.

Pam. II, 213. I was so solicitous, *methought*, to keep the good Lady in Countenance for her Anger, that I broke his Head in Revenge, and stabb'd one of the Coach-horses. And all the Comfort I had when it was done, *methought*, was, that I had not exposed myself before Company.

Cl. II, 264. *Methought* my Brother, my Uncle Antony, and Mr. S., had formed a plot.

Cl. IV, 10. *Methought* it was about Nine.

Gr. VII, 141. Yet *methought*, in my own heart, I was not altered.

## II. The Mode of Combination.

### 1. The Rection of Nouns.

A noun united with the expression *For-sake* in Richardson's time often dropped its genitive mark [*'s* or apostrophe], and was sometimes combined with *sake* by a hyphen. Cf. MÄTZNER I, 236; II, 442.

Pam. I, 29. *For her Sex-sake.*

Pam. I, 65. *For Goodness sake.*

Pam. I, 84. *For your Pride-sake.*

Pam. III, 93. *For old Acquaintance-sake, for Sex-sake.*

Pam. III, 267. *For Example-sake.*

Cl. V, 272. *For Example sake.*

Cl. I, 25. *For the peace-sake of all the family*  
[= *For the sake of the peace of all the family*].

Cl. I, 245. *For interest-sake.*

Cl. II, 57. *For argument-sake.*

Cl. II, 201. *For passion-sake.*

Cl. II, 279. *For the distress sake.*

Cl. IV, 34. *For your inclination-sake.*

Gr. II, 200. *For her credit-sake.*

Cf. Pam. I, 75. *O, for Heaven's sake! for Pity's sake!* Pam. I, 234. *For Pity's Sake.* Pam. III, 206.

*For our Sex's sake.* Cl. II, 170. *For pity's sake.* Cl. III, 49. *For all the family's sake.*

Richardson regularly omits *of* before a noun following *Score*. Cf. FRANZ, Shakespeare-Grammatik p. 67.

Pam. II, 308. My Sister, said he, has been hearing your Praises, Pamela, from *half a Score Mouths*.

Cl. I, 15. He might perhaps have *half-a-score mistresses*.

Cl. III, 285. *Half a score devils*.

Gr. I, 193. *Half a score hearts*.

Richardson omits *of* before a noun following *On . . . side*. Cf. FRANZ, Shakespeare-Grammatik p. 268.

Pam. I, 257. Hitherto, Sir, tho' you have taken large Strides to this crying Sin, yet are you *on this Side the Commission* of it.

Pam. II, 124. It is the more noble, at it is *on this Side*, as I presume, *the happy Ceremony*.

Pam. II, 225. You're *on the right Side the Hedge*.

Gr. I, 197. *On this side Hounslow*.

Gr. V, 156. *On each side the road*.

When the present participle of a transitive verb is preceded by the definite article it is to be treated like a noun, and can in present English be followed by an objective genitive with *of*, but not by an accusative object. In Richardson's works the usage is quite unsettled of which the following quotation will give a good illustration.

Cl. VI, 102. Would not *the losing of any ordinary*

*It* have been as great a loss as *the losing this pretty Miss?*

In the below examples, too, we should now insert *on* *of* before the object, thus changing it into an objective genitive.

Pam. II, 62. Then I will assist your Housekeeper as I used to do, in *the making Jellies, Comfits, Sweetmeats, Marmalades, Cordials.*

Gr. I, 187. For *the gratifying my curiosity.*

## 2. The Rection of Adjectives.

*Angry* is now constructed with *at*, or *about*, the occasion; *at* a person when the subjective feeling is denoted, *with* a person when the anger is manifested; but the tendency is to use *with* for both. (N. E. D.) — Richardson generally writes *at* a person, occasionally *with*.

Pam. I, 10. She took him to Task, and was as *angry at him* as could be.

Pam. II, 249. If I speak, said I, your Ladyship is *angry at me*, tho' ever so respectfully.

Pam. II, 251. Here has been Mr. B. come these two Hours, and is very *angry at you*.

Pam. II, 253. I beg Pardon for being *angry at you*.

Gr. II, 291. He was not *angry at his sister*.

Cf. Pam. II, 254. Well, said he, but did you wait at Table upon her? Would you have had me, Sir? said I. Only, Pamela, replied he, if you did, and knew not what belong'd to your Character, as my Wife, I shall

be very *angry with you*. — Pam. II, 257. Who could have the Heart to be *angry with her*?

Before a noun following the adjectives *Worthy* and *Unworthy* Richardson as a rule omits *of*.

Pam. II, 12. I think it was not *worthy your Character*.

Pam. II, 249. Am I not *worthy an Answer*.

Cl. III, 227. A poor creature, not *worthy notice*.

Gr. II, 15. A lady most *worthy your distinguished regard*.

Pam. II, 59. The other Ladies will not visit you; and you will, with a Merit superior to them all, be treated as if *unworthy their Notice*.

Cl. III, 236. My Aunt Hervey deemed me *unworthy the honour* of her notice.

Cf. Pam. II, 65. How happy shall I be, if, tho' I cannot be *worthy of all this Goodness and Condescension*, I can prove myself not entirely *unworthy of it*!

### 3. The Rection of Verbs.

*Acquiesce with* is now obsolete for *Acquiesce in*.

Gr. I, 126. I, as well as my nephew, must *acquiesce with your pleasure*.

*Banish* is now rarely used with a double object, the ordinary construction in our days being: *To banish somebody from something*. Richardson has both constructions, the former being more common.

Pam. II, 45. A Man that could, in so little a Space, first love me, then hate, then *banish me his House*, and send me away disgracefully; and now send for me again, in such affectionate Terms; may still waver, may still deceive thee.

Pam. II, 66. I will acknowledge, that I suffered more than I could have imagined, till I experienced it, in being *banish'd your Presence* in so much Anger.

Cl. I, 208. Thus *banished my Papas and Mammas presence*.

Cf. Cl. I, 262. They would not have *banished me from their presence*.

*Consider of*: 'To think attentively or carefully of' is now somewhat archaic for the transitive construction.

(*The Times* 4. March 1891: A General Court will be held at The Bank on Thursday.. to *consider of* a Dividend.)

Pam. I, 108. Well, Sir, said I, then it is Time enough to *consider of* this Matter.

Pam. I, 109. Sir, said I, I beg at least two Hours to *consider of* this.

Pam. I, 249. I'll send a few Lines for her to *consider of*.

Pam. II, 145. I said, I would *consider of* it.

Cf. Pam. I, 258. Well, said he, have you *considered my Proposals*?

Gr. I, 53. I hope you will better *consider of the matter*.

*Depart*: 'To go away from, leave, quit, forsake' is now rarely used transitively, except in the phrase *To depart this life*. In present English the verb is regularly used intransitively followed by *from*. Richardson employs it in both ways, the former being the more common.

Pam. II, 241. When the Cloth was taken away, I said, I suppose I may now *depart your Presence*, Madam?

Cf. Gr. VIII, 293. *To depart from England*.

*Discharge*: 'To dismiss, send away, let go' is used by Richardson with a double object (of person and place). Now the construction is: *To discharge somebody from a place*.

Pam. I, 173. If I find Mrs. Jewkes has not behaved to you with the Respect due to one I so dearly love, I will put it intirely into your Power to *discharge her the House*, if you think proper.

*Exclude*: 'To shut off, debar from' is obsolete with a double object and in a passive construction with a thing as object. Now: *To exclude somebody from something*.

Gr. I, 80. Nor would Mr. W. *be excluded this topic*.

*Glory* of meaning 'To boast' is obsolete. *Glory in* is still common.

Cl. III, 196. The mind that can *glory of* being capable of so noble, so firm, so unshaken a friendship.

*Quadrate to*: 'To square, agree, correspond, conform' is a rare construction for *Quadrate with*.

Corr. II, 221. This may not exactly *quadrate to* any particular case.

*Write to* for *Write on* or *about something* is now archaic. Cf. about *Speak* in FRANZ, Shakespeare-Grammatik p. 258.

Gr. I, 26. I will *write* separately *to* what you say of Mr Greville.

Richardson very often uses the subject form *Who* of the interrogative pronoun where the logical sense would demand the object form *Whom*. This usage is quite common in modern spoken English and seems to be becoming more and more usual. Cf. STORM p. 680, FRANZ, Shakespeare-Grammatik p. 145.

Cl. I, 290. That would be to leave the door open in your heart for you know *who*.

Cl. II, 129; Gr. I, 123. You know *who* I mean.

Cl. V, 240. I only asked, What was his business, and *who* he came from?

Gr. I, 33. *Who* can such a one have to quarrel with, trow?

In the following quotation, on the contrary, *Whom* stands for *Who*.

Cl. VII, 137. I fancy, if either my husband or I had as much to answer for as I know *whom*, we should not be so merry.



#### 4. The Order of Words.

The place of adverbial expressions is in Richardson's language sometimes different from what it is in present English. Without entering into details — the modern usage is still somewhat unsettled on this point — I take up a few instances where the deviation is especially striking.

Pam. I, 14. And since Mrs. Jervis is so good a Gentlewoman, and so kind to you, I am *the easier a great deal* [= *a great deal easier*], and so is your Mother.

Pam. II, 299. My Passion has carried me *too far a great deal*.

Pam. I, 108. Yet being so much in his Power, I thought *I would a little dissemble*.

Pam. I, 235. When the Wretch saw how bad I was, *she began a little to relent*.

Pam. I, 62. How happy am I, to be turned out of Door, with that sweet Companion my Innocence! — *O may that be always my Companion!*

Pam. I, 156. I have been a little Turn with her for an Airing, in the Chariot, and walked several Miles in the Garden; but *have always her at my Heels*.

Pam. I, 129. *My heart began then* to misgive me a little, and I was very much fatigu'd.

Pam. I, 181. I should be loth *to behave to my Master unbecomingly*.

Cl. II, 94. He *will be always* intitled to my respect.

Cl. II, 106. Doubly obsequious as *he was always* to me.

Gr. I, 261. Your look-out, or, which is *still a sharper*, my uncle Selby's.

Cl. II, 322. She *could have hardly got* into the house when I heard the first signal.

Cl. IV, 107. A few extracts of them *will be only given*.

Cl. III, 252. Dolly *would have several times written*.

When a sentence begins with an adverb the subject is in Richardson's language oftener transposed than the rules of our day would justify. This is especially the case after *How* and *What a* introducing exclamations; after *Now*, *Then* and *Yet*.

Pam. I, 3. Good Sirs! *how was I frighten'd!*

Pam. I, 11. *O how amiable a Thing is doing good!*

Pam. I, 61. *How happy am I*, to be turned out of Door, with that sweet Companion my Innocence!

Pam. III, 76. *What a happy Lady are you*, that Persuasion dwells upon your Tongue, and Reformation follows your Example!

Pam. III, 320. *What an excellent Lady are you!*

Gr. II, 66. *Now am I down* in black and white, for a tame-fool.

Pam. I, 269. *Then was he* once jealous of poor John.

Ib. *Then was he* outrageous against poor Parson Williams!

Pam. II, 213. *But yet will I say*, that I expect from you, whoever comes to my House, that you accustom yourself to one even, uniform Complaisance.

Gr. VI, 230. *Yet say I not* this for punctilio-sake.

*The quite contrary*, which was frequent in the 17th century and in Richardson's time was still in use, is now obsolete. The modern expression is *Quite the contrary*, or *The exact contrary*.

Corr. VI, 236. I want not to have the doctrine propagated. *The quite contrary* is mine, and shall always be so in every thing that I obtrude on the public.

When *little* and some other adjective are used attributively before a noun, the former is nowadays usually placed next to the noun. Richardson, however, generally puts the other adjective first.

Pam. II, 33. But here I am, at a *little poor Village*, almost such a one as your's!

Pam. II, 37. We could not reach further than *this little poor Place*.

Pam. II, 117. And, taking my Fan in my Hand, I, like a *little proud Hussy*, look'd in the Glass, and thought myself a Gentlewoman once more.

Pam. II, 127. I came up towards *the little pretty Altar-piece*.

Pam. II, 360. They were shewn *another little neat Apartment*.

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## **VOCABULARY.**



**A. WORDS NOW OBSOLETE OR OBSOLES-  
CENT IN ALL THEIR SENSES.**



## 1. Nouns.

**Absent:** 'One who is absent, an absentee'; obsolete.

Corr. III, 253. Her closet her paradise, her company herself, and ideally the beloved *Absent*.

**Accompt** is an archaic form of *Account*; still occasionally written for the substantive in the sense of a money reckoning.

Pam. IV, 245. She has given me up all her Keys, and *Accompts*, to give to Mr. Longman.

**Amaze:** 'Extreme astonishment, wonder' is now chiefly poetical, *Amazement* being its prose equivalent.

Pam. I, 64. She stood all in *Amaze*, and look'd at me from Top to Toe.

Ib. And she said, sitting down, Why, I am all in *Amaze*, I must sit down.

**Boutefeu:** 'An incendiary, a firebrand; one who kindles discontent and strife'; obsolete.

Corr. III, 106. The sale is far from answering the sanguine expectations of their *boutefeu* editor.

**Break of day:** 'The first appearance of light, the dawn'; now only used poetically. *Daybreak* is its prose equivalent. Cf. *Peep of day*.

Pam. I, 141. I was writing all the Time, from *Break of Day*, to her getting up, and after, when she was absent.



Pam. II, 167. I fancy my Master has not slept much neither; for I heard him up, and walking about his Chamber, ever since *Break of Day*.

**Canary** **Canary Wine:** 'A light sweet wine from the Canary Islands'; obsolete.

Pam. II, 93. Mrs. Jewkes came in with the *Canary*, brought by Nan, to the Alcove, and some Cake on a Silver Salver.

Pam. I. 129. I gave him some Cake, and two Glasses of *Canary Wine*.

**Carolus:** A gold piece struck in the reign of Charles I. The name has been given to various other coins bearing 'Carolus' as the name of the monarch. Now obsolete or archaic.

Gr. II, 221. 120 *Carolus's* were also in this purse.

**Compting-house** is an obsolete form for *Counting-house*. Cf. *Accompts*.

Corr. V, 319. He hurried her into his *compting-house*.

Corr. V, 322. She expressed herself astonished at what he had said to her, in the *compting-house*, of one of his clerks.

**Customary** in the sense of 'A customary ceremony' is obsolete.

Corr. III, 231. The little parting *customaries* are not to be mentioned.

**Damsel:** 'A young unmarried woman'; now archaic except playfully or in literary language.

**Pamela;** or, *Virtue Rewarded*. In a Series of familiar Letters from a beautiful young *Damsel* to her Parents.

Pam. I, 44. I have read of Things almost as strange, from great Men to poor *Damsels*.

**Defensive:** 'Something that serves to defend or protect'; obsolete.

Pam. IV, 264. In the Poor it [Pride] may be a *Defensive* against Dishonesty.

**Deodand:** A personal chattel which, having been the immediate occasion of the death of a human being, was given to God as an expiatory offering, i. e. forfeited to the Crown to be applied to pious uses, e. g. to be distributed in alms. (Custom abolished in 1846.) As the institution no longer exists, the name of it is obsolete.

Gr. II, 160. That I looked upon as a *deodand*.

**Drum:** 'An assembly of fashionable people at a private house, held in the evening: much in vogue during the latter half of the 19th century; a rout (cf. this word). Later, An afternoon tea-party, formerly sometimes followed by the larger assembly'. Now archaic.

Gr. 1, 24. To balls, routs, *drums*, and so forth.

**Elegancy**<sup>1</sup> meaning 'Elegance, refined luxury' is rare in present language.

Pam. II, 360. An *Elegancy* ran thro' every Thing, Persons as well as Furniture.

**Embarrass** for *Embarrassment* is obsolete.

Pam. III, 352. I knew the Rage Lady Davers would be in with both. So this was another *Embarrass*.

<sup>1</sup> Abstract words ending in *-cy* have nowadays very often given place to words in *-ce*, cf. *extravagancy*, *independency*, *luxuriance*.

**Equipage** in the sense of 'Small articles of domestic furniture, especially china, glass, and earthen-ware', as in the compound expression *Tea-equipage*, is archaic. The present English equivalent is *Tea things*. Richardson uses both expressions promiscuously.

Pam IV, 155. The *Tea Equipage* was brought in.

Gr. II, 107. The *tea-equipage* being brought in.

Cf. Gr. II, 263. The *tea-things*.

**Extravagancy** for *Extravagance* meaning 'Excessive prodigality or wastefulness in expenditure' is obsolete.

Cl. I, 295. All your *extravagancies* have been supported gratis. — My *extravagancies*, Bella!

**Fore** as a prefix is now in many compounds replaced by *Front*. The present-day equivalents for *Fore-door*, *fore-teeth*, *fore-glass* are *Front-door*, *front-teeth*, *front-window*, respectively.

Gr. I, 234. (He) carried me through a long entry to the *fore-door*.

Gr. I, 290. The man has lost his *fore-teeth*.

Pam. II, 58. I was afraid of Robin's looking back, thro' the *Fore-Glass*, and People seeing us, as they passed.

Pam. II, 213. I went to-bed, and dreamt, that Robin, with the Handle of his Whip, broke the *Fore-glass* of my Chariot.

Gr. I, 253. The curtain of the *fore-glass*.

**Foy**: 'A parting present given by or to one setting out on a journey' is now dialectic.

Pam. III, 336. And so under the Notion of my *Foy*, I slid a Couple of Guineas into the good Woman's Hand.

**Hap:** 'Luck, lot'; archaic.

Pam. I, 234. Lamenting my hard *Hap*.

Pam. I, 296. And I must also hope my good Lady's Son cannot be the worst of Men! — If he is, hard the Lot of the excellent Woman that bore him! — But much harder the *Hap* of your poor Pamela, who has fallen into such Hands!

Pam. II, 37. My dear deserving Mother, tho' Poverty be both your Lots, has had better *Hap*.

**Harpsichord:** 'A keyboard instrument of music, in which the strings were plucked and set in vibration by quill or leather points set in jacks connected by levers with the keys.' (In use from 16th to 18th century.) In present English the word is only used as an archaism.

Pam. IV, 412. Miss L. who has an admirable Finger on the *Harpsichord*, as I have heretofore told you, obliged us with two or three Lessons.

Cl. II, 50. I have been forced to try to compose my angry passions at my *Harpsichord*.

Cl. VIII, 102. To the same young Lady I bequeath likewise my *harpsichord*, my chamber-organ, and all my music-books.

**Indelicate:** 'One who is wanting in, or offensive to, a sense of delicacy or propriety' is obsolete.

Pam. III, 325. These Gentlemen, the very best of them, are such *Indelicates*!

Pam. IV, 56. What strange *Indelicates* do these Writers of Tragedy often make of our Sex?

**Independency** for *Independence* is now rare.

Corr. III, 211. You once contented for the *inde-*

*pendency* even of the flirts of your sex in their parents' houses.

**Jacobus:** The current (but not official) name of an English gold coin, struck in the reign of James I. Obsolete or archaic.

Gr. II, 221. In the second purse were 115 *Jacobus's*.

**Justice of Peace** is now obsolete for *Justice of the Peace*.

SCOTT (St. Ronan's XXXII) still writes: You will answer the purpose a great deal better . . . provided you are a *justice of peace*.

Pam. I, 68. Why then you are a *Justice of Peace*, and may send me to Gaol, if you please, and bring me to a Trial for my Life!

Pam. III, 153. An eminent Magistrate, one of the principal Gentlemen of the Country . . . a *Justice of Peace*, and of the Quorum.

**Kinsman** is now chiefly a literary word. In Richardson's time it was very often used for *Nephew*.

Pam. II, 232. Why, please your Ladyship, said her *Kinsman*.

Pam. II, 235. So she eat some Soup, as did her *Kinsman*.

Cl. I, 14. He hoped his *Kinsman* would not have such an answer.

Gr. I, 44. My *kinsman* is in love.

**Kinswoman** is now only used as a literary word. In the following quotation it is employed for *Niece*.

Cl. II, 90. My dear *Kinswoman*.

**Lass** for *Girl* is still the ordinary word in northern and north midland dialects. Else it is only used jocularly and in poetry.

Pam. I, 65. Such a tight prim *lass*.

**Luxuriancy** for *Luxuriance* is now rare.

Pam. IV, 82. Carried away by the *Luxuriancy* of a Genius, which he had not the Heart to prune.

**Maiden** meaning 'A girl, a young unmarried woman' is now only used dialectally or as a literary word.

Pam. I, 14. A poor *Maiden* of little more than Fifteen Years of Age.

Pam. I, 56. He said, Ay, that I will, my sweet *Maiden*!

Pam. I, 65. Whose pretty *Maiden* are you?

Cl. I, 233. He could love her better than any *maiden* he ever saw.

In the sense of 'Maid-servant' the word is now only archaic or dialectic.

Pam. II, 345. When the Servants had din'd. I desir'd to see the *Maidens*; and all four came up together.

**Maiden-servant**: 'A maid-servant, a female attendant'; obsolete.

Pam. I, 8. If the Wench (for so she calls all us *Maiden-servants*) takes care of herself, she'll improve.

**Maim** in early use meant 'Any lasting wound or bodily injury'; later 'An injury to the body which causes the loss of a limb, or of the use of it; a mutilation, or mutilating wound'. Now the word is obsolete or archaic in all senses.

Pam. I, 230. But how do I know, thought I, that even these Bruises and *Maims* that I have gotten, while I pursu'd only the laudable Escape I had meditated, may not kindly have furnished me with the Opportunity.

**Malapertness:** 'Sauciness, impudence'; obsolete or archaic.

Pam. I, 163. O! thought I, here I have by my *Malapertness* ruined the only Project I had left.

**Manteaumaker** is obsolete; it was superseded by the incorrect form *Mantua-maker*, originally 'One who makes mantuas', later, 'A dressmaker'. In England the latter is also obsolete except historically or as an archaism, in America it is still common.

Cl. VII, 294. Their cousin Barker, a *Manteaumaker*.  
— A Parson, a Milliner, and a *Manteaumaker*!

Pam. II, 351. And so we shall have in two or three Days, from several Places, nothing but *Mantua-makers* and Taylors at Work.

Cl. VI, 92. Her mistress's *mantua-maker*.

Gr. VII, 220. We hurry our workmen, milleners, *mantua-makers*.

**Mockado:** 'Sham, mockery'; obsolete.

Pam. II, 37. Neither of them would sit; nor put their Hats on. What *Mockado* is this, to such a poor Soul as I.

**Mort:** 'A great number, a lot'; now vulgar or dialectic.

Pam. I, 11. He gave her a *Mort* of good Things, at the same Time. and bid her wear them in remembrance of her good Friend, my Lady, his Mother.

**Neckcloth:** 'A cloth worn round the neck; a cravat. neckerchief'; now rare. (Mrs. H. WARD, R. Elsmere XVII: He wore an old-fashioned *neckcloth*.)

Pam. II, 100. He put on a clean Shirt and Neck-  
-cloth.

**Pandour:** The name borne by a local force organized in 1741 by Baron Trenck on his own estates in Croatia to clear the country near the Turkish frontier of bands of robbers; subsequently enrolled as a regiment in the Austrian Army, where, under Trenck, their rapacity and brutality caused them to be dreaded over Germany and made *Pandour* synonymous in Western Europe with 'brutal Croatian soldier'. Obsolete.

Gr. II, 51. I beheld six *Pandours* issue from that inner part of the wood.

**Parlour** for *Drawing-room* is obsolete, except in America, as applied to the houses of the upper classes. Cf STORM pp. 890, 1042.

Pam. I, 82. He sent for me, when nobody else was in the *Parlour* with him.

Pam. II, 101. At that she went into the great *Parlour*, where my Master was talking very pleasantly with the Ladies.

Pam. II, 180. Mrs. Jewkes ask'd me to walk down to Dinner in the little *Parlour*.

**Passionate** in the sense of 'One who is in love' is obsolete.

Corr. III, 182. When the *passionates* (forgive the word) break fences, leap from windows, climb walls, swim rivers.

**Peep of day** for *Daybreak* is now only met with in poetic and elevated language.

Pam. II, 147. Mr. Thomas brought him a Pair of Boots, and told him, he would call him up at *Peep of Day*.

Gr. I, 228. They would sit in the chimney-corner. they said, till *peep of day*.



**Pretty fellows** was in Richardson's time the current expression for what are now called *Swells*. Now obsolete.

Pam. IV, 391. Fops, Coxcombs, and *Pretty Fellows*.

Cl. VII, 11. Rakes and *Pretty fellows*.

Gr. I, 21. By his outward appearance he may pass for one your *pretty fellows*.

**Querpo** [Often *Cuerpo*, Spanish *Cuerpo*, Latin *Corpus*]; obsolete.

Pam. IV, 247. What Wretches are these smart, well-dressing *Querpo-fellows*.

**Rake**: 'A fast, dissipated man', French *roué*, *civeur*; obsolescent. Cf STORM p. 943.

Pam. I, 85. Why, dear Father and Mother, to be sure he grows quite a *Rake*.

Pam. II, 179. Three mad *Rakes* they seemed to be.

Pam. II, 180. These confounded *Rakes* are half mad.

Pam. II, 217. Well, I think a young *Rake* is hardly tolerable; but an old *Rake*, and an old Beau, are two very sad Things!

Cl. I, 133. She would become the property of a *Rake* and Libertine.

**Remarkable**: 'A noteworthy thing'; now archaic.

Pam. IV, 281. The Places and *Remarkables* you will see, will be new only to yourself.

**Rencounter**: 'A hostile meeting or encounter between two adversaries; a duel; used sometimes (after French usage) to be distinguished from a regular duel by being unpremeditated'. Now obsolete. In present English *Duel* or the French *Rencontre* is used.

Gr. I, 91. The occasion of a *rencounter* between two men of fortune.

Gr. IV, 101. I referred to my long resolution of long standing, to avoid a meditated *rencounter* with any man.

**Ribband** for *Ribbon* is now an obsolete or archaic form.

Pam. I, 12. Several *Ribbands* and Top-knots of all Colours.

**Rout** for *Evening party* is archaic. Cf. STORM p. 944.

Gr. I, 24. To balls, *routs*, drums, and so forth.

**Sirrah** as a form of address to servants and low-born people in general is now obsolete. Cf. STORM pp. 943 and 1050; FRANZ, Shakespeare-Grammatik p. 84.

Cl. VII, 139. There—put'em up, *sirrah*,

Cl. VII, 174. Ye lye, *Sirrah*!

Cl. VII, 284. The Letter, Will! The Letter, Dog! The Letter, *Sirrah*!

Gr. I, 199. *Sirrah*, said I to the coachman, proceed at your peril.

**Spark** for *Lover* is obsolescent. Cf. STORM p. 940.

Gr. II, 177. Your *spark* desired not your approbation upon other terms.

**Spinnet**: 'A musical instrument essentially similar to the harpsichord (see this word!), but of smaller size and much lighter tone'. As the instrument is out of use, the word is now only seldom seen.

Pam. I, 143. There is a *Spinnet* too, said she. — The *Spinnet*, if in Tune, will not find my Mind, I am sure, in Tune to play upon it.

Pam. II, 110. Miss Darnford said, And I can tell

... that she plays sweetly upon the *Spinnet*,  
... sweetly to it.

... 179. She had Masters to teach her to  
... sing, and to play on the *Spinnet*.

... 182. I went to my *Spinnet*.

~~Stocken~~ and *Stocking* appear promiscuously in Rich-  
... works. In present English the latter form  
... used among educated people. On the  
... see HORN, Beiträge zur Geschichte  
... Gutturalläute.

... 189. Fine Stockens.

... 174. I pulled off my Stays, and my *Stock-*  
... my Clothes to an Under-petticoat.

... 186. Without shoe or *stocken*.

... 189. *Stockens*.

... 181. *Stockenless*.

... 1. 12. *Stockings*.

*Stocking* is now an obsolete term of endearment.  
... p. 943.

... 177. And so a Blessing attend my little  
... said he, wherever you go!

*Watchment*: 'A watching; vigil; observation':

... 183. My *Watchments* are now over, by  
... direction. — Why, Mrs. Jewkes, said I,  
... about for something, where there is  
... be an End of your *Watchments*, as  
... .

~~Drawing-room~~ for the abbreviated form *Draw-*  
... obsolete. Richardson uses both forms

promiscuously. The former seems to be the more usual with him.

Pam. IV, 1. I had my Closet or Library, and my *Withdrawing-room*.

Pam. IV, 420. Balls, Operas, Plays, the Park, the Ring, the *Withdrawing-room*, took up her whole Attention.

Gr. II, 35. I was admitted, about nine o'clock, into the *withdrawing-room*.

Cf. Gr. VIII, 207. He offered to attend them to the *drawing-room*, to the play, to the oratories.

## 2. Adjectives.

**A-la-mort** as an adjective meaning 'Sick to death, mortally sick; dispirited' is obsolete. Current expressions corresponding to it in present English would be *In despair*, *Desperate*.

Gr. I, 109. Ah my poor boy! Thus *a-la-mort*!

**Anotherguise** [a plausible but erroneous 'emendation' of *Anotherguess*, as if from *Another* + *Guise*. N. E. D.], 'Of another kind'; obsolete. Was always a rare word.

Pam. I, 37. Then rising from my Knees, I went away with *another-guise* sort of Heart than I came into his Presence with.

**Clouterly**: 'Like or characteristic of a botcher; clumsy, awkward; clownish'; obsolete.

Pam. II, 17. And the Wife, too, of some *clouterly* Plough-Boy.

**Conversant in** (a subject): 'Occupied, busied, or engaged in; having one's activity or attention engaged in'; obsolete.

Pam. IV, 403. Pray, Madam, have you ever been at all *conversant* in such Writers?

Cf. Pam. IV, 19. Nobody is more *conversant* with the Scriptures than you are.

**Copiable:** 'Capable of being copied': rare. Richardson himself makes an excuse for using this word — see the quotation!

(*Daily News* 25 Aug. 1890: Where lately acquired pictures were at all *copyable*.)

Corr. I, 185. That you would copy into your life and practice, all that was *copiable* (No academical word, I doubt; but it is mine. not yours.)

**Famed:** 'Celebrated, renowned, famous' is now archaic except as a predicate or with an adverb prefixed (e. g. *Well famed*).

Pam. IV, 125. Such a *fam'd* and renowned Author.

**Foreright** of a path, road, etc. meaning 'Directly in front of one, straight forward'; obsolete.

Cl. VII, 315. You have only had the *foreright* path you were in overwhelmed.

**Goodlike** is obsolete, except dialectally, both in the sense of 'Goodly; good-looking' and 'Resembling what is good; having the air of being good'.

Pam. I, 131. And then came the Farmer, a *good-like* Sort of Man, grave, and well-behav'd.

**Hush** for 'Silent, still, quiet, hushed' is now only met with as an archaism.

Pam. I, 74. I was *hush*.

Gr. I, 180. The footmen and coachmen were very *hush*.

**Inclinable** is constantly used by Richardson with

to and the infinitive where in present English we should use *Inclined*.

LAMB (Elia Ser. II, Popular Fallacies V) still writes: His master was *inclinable* to keep him, but his mistress thought otherwise.

Pam. I, 67. I never found her *inclinable* to think herself in a Fault.

Cf. Pam. III, 149. You were kindly *inclin'd* yourself to oblige me.

Cl. III, 272. I am *inclinable* to believe.

Cl. VII, 421. Both seemed *inclinable* to speak.

Gr. V, 34. My cousins were *inclinable* to go.

Ingrateful is obsolete. In the following quotation the present-day equivalent is *Unpleasant*.

Gr. II, 236. It was a very *ingrateful* thing to him to hear his father spoken slightly of.

Raptured for 'Ecstatic, Enraptured' was frequent in the 18th century; now obsolete.

Gr. I, 211. Sally, said my cousin, to her *raptured* maid, take care of Mrs Jenny.

Softly: 'Gentle'; obsolete.

Pam. IV, 208. Whose *softly* Character, and his Lady's prudent and respectful Conduct to him... are both so well known.

Vidual: 'Of, pertaining, or relating to the state of a widow'; obsolete.

Corr. III, 192. Shall we shew Harriet, after a departure glorious to the hero, in her *vidual* glory?

Wrath is an obsolete (in early modern use erroneous) form of *Wroth*. [N. E. D.]

The latter is in our days rarely met with, the common equivalent being *Angry*.

Pam. II, 32. He continues exceeding *wrath*.

*Ycleped*, past participle of *clepe* (< A.S. *cleopian*) is used twice by Richardson — evidently as an archaism. The word is to be found in Shakespeare, also twice, and was already archaic at his time. Cf FRANZ, Shakespeare-Grammatik § 14 et seq. The present-day word is *Called* or *Named*.

Cl. VI, 101. A more hideous villain — *ycleped* Solmes.

Gr. VI, 249. It is possible that the subtle thief, *ycleped* love, had got very near her heart.

### 3. Adverbs.

Above stairs for *Upstairs* is obsolete.

Pam. I, 127. My Master was *above stairs*.

*Aforehand* meaning 'Prepared or provided for the future' is obsolete. Cf. STORM p. 844.

Pam. II, 352. If you think a Couple of Guineas will be of Use to Mrs. Mumford, who, I doubt, has not much *aforehand*, pray give them to her from me.

To be *aforehand with*: 'To anticipate, to forestall, to have the first word, or make the first word'; obsolete.

Pam. IV, 136. My Apprehensions *were* ever *aforehand with* Events.

Gr. I, 267. From sixteen to twenty-four, I believe, women *are* generally more than two years *aforehand with* the men in ripeness of understanding.

As *how* for simple *How* is only an archaism when occasionally used in present English.

Pam. II, 362. It is indeed a twofold Grief, and a twofold Pleasure. *As how*, my Dear? said he.

Pam. III, 261. I took the Liberty to express myself a little earnestly against Impropropriations; and I remember you stopped my Mouth at once upon that Head.

*As how*, Sister, said Lady Davers?

Ay, *as how*, Mrs. B. said the Countess?

Pam. III, 366. I told him, that he was more interested in the Pleasure I took in this Favour of Sir Simon's, than he imagin'd. *As how*, my Dear? said he.

Ay for *Yes* is still used in nautical language and dialectally. *Aye* is the formal word used in voting 'Yes' in the House of Commons. Else archaic. Cf. STORM pp. 623 and 1036.

Pam. I, 45. But, do you think . . . that he is sorry for what he has done? *Ay?* and ashamed of it too?

Pam. I, 56. *Ay*, that I will, my sweet Maiden!

Pam. II, 135. My Father smil'd but was half concern'd for me; and said, Will it bear, and please your Honour? O *ay*, said he, never fear it; so long as Mrs. Jewkes is not in the Hearing.

Bad<sup>1</sup> for *Badly* is now vulgar or very colloquial.

Pam. I, 239. I vex'd her Yesterday, because she talked nastily; and told her she talked more like a

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<sup>1</sup> In vulgar language as well as in American English it is still quite common to use the adjective form as an adverb. Many of the forms which are in the following given as vulgar in present English, such as *desperate*, *exceeding*, *excessive*, etc., are still common in America.



vile London Prostitute, than a Gentleman's Housekeeper; and she thinks she cannot use me *bad* enough for it.

Cl. I, 217. You prefer the man we hate, and who hates us as *bad*!

Cl. IV, 230. They all think as *bad* of me as they well can.

Beside: 'In addition' is now rare for *Besides*.

Pam. I, 269. I was to have a great Parcel of Guineas *beside*.

Pam. III, 253. That makes all he reads, and all he says, of greater Efficacy with the Auditors, facilitates the Work you have in View to bring about, and in your Absence strengthens his Influences, and encourages the young Gentleman *beside*.

Cross: 'In an adverse or unfavourable way'; now obsolete or colloquial.

Pam. I, 44. He speaks so *cross* to you, when he sees you by Accident.

Desperate for *Desperately* is now vulgar or very colloquial.

Pam. I, 75. He was *desperate angry*, and threaten'd to throw her out of the Window.

Enow is now only used as an archaism or dialectally for *Enough*. It is rarely used by Richardson.

Pam. II, 131. I am sure I have hats *enow* somewhere.

In treating the use of *ever* so and *never* so Prof. STORM (p. 702) says: „Besonders aber gebraucht RICHARDSON immer *ever* so und ist in diesem Punkt ein Vorläufer der neueren Zeit; im Grunde war wohl *ever*

*so schon damals in der Umgspr. gewöhnlich.*“ Several examples are quoted.

It is true that as a rule Richardson uses *ever so*. I have, however, made the following excerption of *never so*.

Pam. IV, 97. Yet, my dear Lady, there is such a natural Repugnance between Life and Death, that Nature will shrink when one comes to the Trial, let one have *never so much* Fortitude at a Distance.

**Exceeding** as an intensive adverb for *Exceedingly* is now vulgar or very colloquial.

Pam. II, 32. He continues *exceeding* wrath.

Pam. II, 188. O how shall I bear all these *exceeding great and generous* Favours!

Cl. II, 203. In came my brother in *exceeding great* wrath.

Gr. III, 241. You are *exceeding discreet*.

Cf. Pam. II, 58. He was *exceedingly kind* to me.

**Excessive** as an intensive adverb for *Excessively* is now vulgar or very colloquial.

Gr. V, 100. My brother gone: My man *excessive unruly*.

**Extreme** as an intensive adverb for *Extremely* is now vulgar or very colloquial.

Gr. V, 198. We are upon *extreme bad* terms.

**Flyingly**: 'With flying colours'; rare.

Pam. IV, 296. Studying what to say, that she may come off as *flyingly* as she can.

**Foreright**: 'Directly forward, straight ahead'; obsolete.

Gr. I, 220. He seldom looked *fore-right*.

Corr. IV, 290. Looking directly *foreright*, as passers-by would imagine, but observing all that stirs on either hand of him without moving his short neck.

For why for simple *Why* or *For what reason* is obsolete.

Pam. II, 315. If, by Mediation of Friends, as Reconciliation takes place, it hardly ever holds; *for why?* The Fault is in the Minds of both, and neither of them will think so.

Pam. III, 208. Then she must make a brighter Appearance by far, and a more pleasing one too; *for why?* She has 3000 Satellites, or little Stars, in her Train more than poor Polly can pretend to.

Cl. VIII, 41. Every-body blames him on this Lady's account. But I see not *for why*.

From thence is obsolescent for *From there*.

Pam. I, 73. I shall be glad, which is what I never thought I could have said, that you were well at your Father's; for if Lady Davers will entertain you, she may as well have you *from thence* as here.

Cl. VII, 292. I had been come *from thence* but about an hour.

Gr. I, 144. We are to go to her house to dress, and to proceed *from thence* in chairs.

From whence is obsolescent for *From where*.

Gr. II, 192. I told them *from whence* the letters came.

Full as an adverb meaning 'Very, exceedingly' is not seldom used by Richardson. With adjectives of quality it is now only used in poetry, with adverbs it is archaic.

Pam. I, 70. I suppose too, she'll say, I have been *full pert*.

Gr. VII, 23. Finding it *full late* to get hither in time.

Cl. III, 194. *Full well* I know.

*Hither* is now only a literary word. In the spoken language its present-day equivalent is *Here*.

Pam. I, 138. Mrs. Jewkes got me some mull'd Wine, and seem'd mighty officious to welcome me *hither*.

Pam. I, 247; Come *hither*, Hussy, said he.

Pam. II, 152. I think the Fellow talk'd somewhat of his Lady coming *hither*.

*Horrid* as an adverb is now vulgar or very colloquial.

Pam. I, 61. This is Thursday Morning, and next Thursday I hope to set out; for I have finished my Task, and my Master is *horrid cross*!

Pam. I, 129. He said he had *horrid ill* Luck.

Pam. I, 189. She is *horrid cunning*.

*Insufferable* for *Insufferably* is now vulgar.

Pam. III, 233. Don't you think me, my Dear, *insufferable vain*?

*May-be* [Shortened from *It may be*: French *Peut-être*]: 'Possibly, perhaps'; archaic and dialectic.

Pam. I, 20. And then *may-be*, thought I, it will be reported, I have stolen something.

Pam. I, 52. There is something in that, *may-be*.

Pam. I, 53. *May-be* I may get a Place.

*May-hap* [The phrase (*It*) *may hap*, taken as one word]: 'Perhaps, perchance'; archaic, rhetorical or dialectic.

Pam. I, 130. I shall have new Dangers, *may-hap*, to encounter.

Pam. I, 153. *May-hap* I may live to do you Service.

*Nay* for *No* is now archaic or dialectic. Cf. FRANZ, Shakespeare-Grammatik p. 182 et seq.

Pam. I, 91. *Nay*, pray, Sir, pray, Sir, said the good old Man, relent a little.

Cl. I, 311. *Nay*, she had no commission to propose such a thing.

*Pure* as an intensive adverb is now obsolete or dialectic.

Gr. VIII, 9. Caroline is *pure well*.

*Remarkable* as an intensive adverb for *Remarkably* is now vulgar or very colloquial.

Gr. I, 60. A *remarkable obstinate* man.

*Sure* for *Surely* is now vulgar or very colloquial.

Pam. I, 66. You are a lovelier Girl by half than Pamela; and *sure* I may be innocently free with you, tho' I would not do her so much Favour.

Pam. I, 169. Of all the Flowers in the Garden, the Sunflower, *sure*, is the loveliest.

Pam. III, 9. *Sure* no Gentleman had ever a more worthy Steward than he.

Pam. IV, 169. *Sure* he cannot be so bad! — *Sure* he cannot!

*Thither* is now only literary for *There*, *To that place*.

Pam. II, 91. Sir, said I, shan't I follow you *thither*?

Pam. II, 194. I know you love her so well, that you'll go *thither* with the more Pleasure to find her there.

Pam. II, 295. I was intending to set out *thither* To-morrow.

*Vastly* was in the 18th century a fashionable term used as an intensive adverb in combination with almost any adjective or verb. It is still used as a colloquialism though by no means so popular as in Richardson's days. On the use of this word in the fashionable world of his days Lord Chesterfield says in the World N:o 101 (Dec. 5, 1754): 'For instance, the adjective *vast*, and its adverb *vastly* mean anything, and are the fashionable words of the most fashionable people. A fine woman (and under this head I comprehend all fine gentlemen too, not knowing in truth where else to place them properly), is *vastly* obliged, or *vastly* offended, *vastly* glad, or *vastly* sorry. Large objects are *vastly* great, small ones are *vastly* little; and I had lately the pleasure to hear a fine woman pronounce, by a happy metonymy, a very small gold snuff-box, that was produced in company, to be *vastly* pretty, because it was so *vastly* little.'

Pam. I, 8. He said, I was *vastly* improv'd.

Pam. I, 47. I should have told you before now, how kind and civil Mr. Longman our Steward is; *vastly* courteous, indeed, on all Occasions!

Cl. I, 227. Our tempers and inclinations are *vastly* different.

Gr. II, 248. *Vastly* busy, no doubt!

Cl. I, 225. You will *vastly* oblige me.

Whither is now only literary for *Where*.

Pam. I, 23. And when I had finish'd my Letter, I put it under the Toilet, in my late Lady's Dressing-

room, *whither* no-body comes but myself and Mrs. Jervis, besides my Master.

Pam. II, 28. *Whither* now? said he.

Pam. II, 228. But I ask'd you, said she, *Whither* your Master is gone?

Pam. II, 230. Why are you here, when you are at full Liberty to go *whither* you please?

Pam. III, 400. I will change my Dress, and attend you in the Chariot for an Hour or two, *whither* you please. — *Whithersoever* you please, Sir.

Cl. I, 83. But *whither* roves my pen?

Gr. I, 218. *Whither* could I go?

Pam. II, 231. Thou hast got some of thy bold Master's Assurance, and art fit to go *any-whither*.

Pam. II, 289. You shall lead me *any-whither*!

Cl. I, 131. Your Brother and Sister cannot go *any-whither*.

Cl. I, 207. To go *no whither*.

Gr. IV, 148. God protect you *whithersoever* you go.

Withal: 'At the same time, likewise'; archaic.

Pam. I, 234. There lay poor I; so weak, so low, and dejected, and *withal* so stiff with my Bruises, that I could not stir, nor help myself to get upon my Feet.

Pam. III, 164. Yes, Brother, said my Lord, I did mention it to Lord S. and told him, *withal*, That it was without your Knowledge or Desire, that I spoke about it.

Pam. III, 182. And so I dress'd, grew more and more confident, and became as insolent *withal*, as if, though I had not Lady Davers's Wit and Virtue, I had all her Spirit.

## 4. Verbs.

**Abate of (a thing):** 'To deduct something from, make an abatement from; to lower or lessen in amount'; archaic.

Gr. I, 277. *Abate*, my dear Charlotte, of half your other visits.

Corr. VI, 136. A woman, who is brought to own her love to the man, must act accordingly towards him; must be more indulgent to him; must, in a word, *abate of* her own significance, and add to his.

**Astun:** 'To stun; confound; astonish'; obsolete.

Corr. II, 93. Would they break upon them, when they could not help themselves, and *astun* them with a superiority of good sense?

**Bethink refl.** meaning 'Reflect, consider' and followed by an indirect interrogative clause is obsolescent.

Pam. I, 106. Then I *bethought myself*, why, if he meant no Dishonour, he should not speak before Mrs. Jervis.

**Disavail:** 'To disadvantage, harm'; obsolete.

Gr. II, 51. 'I am an Englishman, gentleman', said I... judging... that plea would not *disavail* me.

**Fright for *Frighten*** is now obsolete. Richardson uses both forms promiscuously though the former seems to be more frequent.

Pam. I, 16. But yet, don't be *frighted*, I am honest!

Pam. I, 35. She was a little too much *frighted*.

Pam. I, 233. She says, she was excessively *frighted*.

Cl. I, 238. I have been *frighted* out of my wits.

Gr. I, 183. Don't *fright* yourselves.



Cf. Pam. I, 36. I will pawn my Life for her, she will never be pert to your Honour, if you'll be so good as to molest her no more, nor *frighten* her again. —

Cl. I, 248. The man's vehemence *frightened* me.

*Haste* is now a literary archaism for *Hasten*.

Pam. II, 7. I *hasted* up-stairs to my Closet.

Pam. II, 370. I *hasted* away.

Pam. III, 88. Down I *hasted* to my good Mrs. Jervis.

Cf. Pam. IV, 152. I *hastened* down.

*Inn*: 'To put up at an inn'; now rare.

Corr. III, 69. Only dined there; set out, and *inued* at Stoken Church.

*List*: 'To like, please'; archaic.

Pam. I, 141. Why, said she, lie where you *list*, Madam.

The old imperfect *Quoth* (< me. *quath* < A S. *cwæð* of *cweðan*, 'to speak'; still preserved in *bequeath*), with subject following it is now a literary archaism. *Quotha* (< *quoth he*; by analogy also standing for *quoth she*) was used as a sarcastic or contemptuous exclamation. Cf. FRANZ, Shakespeare-Grammatik p. 26, STORM p. 939.

Pam. II, 239. I can't scold, *quoth-a!*

Pam. IV, 242. Delays may breed Dangers, *quoth* the poor Gentleman!

Cl. VI, 10. What thou hast to say to me, say on, *quoth* the old Lady.

Cl. IV, 263. Sick, *quotha!*

*Tro(w)* (< AS. *treōwian*, Swedish *tro*): 'To believe, to trust, to think'; archaic. Only to be found in *I tro(w)* and the imperative *tro(w)*, both forms used as

exclamatory expressions of inquiry. Cf. the Swedish usage in such sentences as: "Ä' hon rik, *tro*?"

Cl. IV, 181. Are women only to tease, *I trow*?

Pam. I, 145. I say, walk with you! and where would you go, *I tro*'?

Cl. II, 228. And all for what, *trow*?

Gr. I, 33. Who can such a one have to quarrel with, *trow*?

Pam. I, 57. What could you have done to him, *tro*'?

Unplait: 'To unfold'; obsolete.

Corr. II, 93. Rather let me ask, would such girls be afraid that such men would slight them were they to *unplait* their napkins?

Ween, used by Richardson in the form *I ween*, 'I think, I suppose', is archaic, poetical or colloquial.

Cl. VI, 229. Miss Howe has reason to apprehend vengeance from me, *I ween*.

Gr. I, 96. Sir Hargrave must be extravagant, *I ween*, in love-speeches.

Gr. V, 161. A very proper punishment, *I ween*, for all liberties.

Wot (< AS. *wāt*, pres. of *witan*, 'to know'); archaic.

Cl. I, 253. So my dear, before the malady you *wot* of, yet *wot* not of, grows too importunate, as that you must be obliged to sweat it out, let me advise you how it comes on.

Gr. V, 38, *Wot* ye not the indelicacy of an early present, which you are not obliged to make!

Cl. III, 121. The fellow's a fool, *God wot*!

Cl. IV, 156. No time, *God wot*, to throw away.

With the expression *God wot* compare German *Weiss Gott*, Swedish *Ska' Gud veta*.

### 5. Pronouns.

*Any other* and *Some other* are now obsolete for *Anybody else*, *Somebody else*.

Pam. I, 29. Why then, Sir, said I, I will not tell a Lye for the World: I did tell Mrs. Jervis; for my Heart was almost broken; but I open'd not my Mouth to *any other*; Very well, Bold-face, said he, and Equivocator again! You did not open your Mouth to *any other*; but did you not write to *some other*?

*Thou* was in Richardson's time still used as a confidential word of address to inferiors, between very intimate friends, in sentences of pathetic content, and in expressions of anger and contempt. The interchange of *thou* and *you* is constantly made use of by Richardson to mark the differing emotions of his characters.

In *Clarissa Harlowe* (I, 195) there is a note about Mr. *Lovelace* and his friends which says: 'These gentlemen affected what they called the Roman style (to wit the *thee* and the *thou*) in their Letters: And it was an agreed Rule with them to take in good part whatever freedoms they treated each other with, if the passages were written in that style.' It may be sufficient to quote this one example:

Cl. I, 195. I vain dost *thou* and *thy* compeers press me to go to town.

When serious matters are being described this is given up, and *you* is employed. Thus *Lovelace* writes to his friend *Belford*:

Cl. VII, 306. But now, to be serious once more, let me tell *you*, Belford, that, if the Lady be really so ill as *you write* she is, it will then become *you* [*No Roman style here!*] in a case so very affecting, to be a little less pointed and sarcastic in *your* reflections.

Cl. VIII, 234. My value for *you* from the first hour of our acquaintance till now, I have never found misplaced; regarding at least *your* intention: *Thou must*, however, own a good deal of blunder of the over-do and under-do kind, with respect to the part *thou actedst* between me and the Beloved of my heart.

Pam. I, 18. What *say'st thou*, my girl? said he, with some Eagerness; *hadst thou* not rather stay with me, than go to my Sister Davers?

Pam. I, 42. Pretty-face, where *gottest thou* all *thy* Knowledge, and *thy* good Notions, at these Years? *Thou art* a Miracle for *thy* Age, and I shall always love *thee*. — But, *do you resolve* to leave us, Pamela?

Pam. I, 33. O Pamela, said I to myself, why *art thou* so foolish and fearful? *Thou hast* done no Harm! What if *thou fearest* an unjust Judge, when *thou art* innocent, *wouldst thou* do before a just one, if *thou wert* guilty? Have Courage, Pamela, *thou know'st* the worst!

Pam. I, 120. *Do you believe* I can have any View upon *your* Daughter? And if I had, *do you think* I would take such Methods as these to effect it? — Why, surely, Man, *thou forgettest* whom *thou talkest* to!

Cl. I, 305. *Thou art* a provoking creature.

Cl. II, 227. O *thou* violent creature!

Cl. V, 129. *Wouldst thou* make a merit to me,

that *thou didst* not utterly ruin her whom *thou oughtest* to have protected?

Cl. V, 189. O *thou* strange wretch, how *thou talkest!*

Cl. VIII, 79. And *art thou* really and indeed flown from *thine* Anna Howe!

Cl. I, 130. O *thou* determined girl! — But say — Speak out — *Are you* resolved to stand in opposition to us all?

Cl. I, 305. I am glad anything will make *thee* speak: Then *you* think *you may* be brought to speak the two words.

*Clarissa* (V, 321) begins speaking to *Lovelace* in a quiet mood as follows: '*You see* before you, Sir, the wretch...' In the course of her speech she becomes more and more agitated, and then addresses him as *thou*, e. g. p. 323: 'Say, if *thou hast* courage to speak out to her whom *thou hast* ruined, tell me what further I am to suffer from *thy* barbarity?'

By and by, however, she regains her calm, and says (p. 339): 'Why *hesitate you*, Sir?' Irritated by *Lovelace's* answer she exclaims: 'Be *thine!* — I be *thine!*' Then more calmly: 'I never, never will be *yours.*'

In this manner the interchange goes on throughout the interview, and the author has most cleverly made use of this simple means to characterize two shades of emotion.

As *thou* is still kept up to some extent in a certain religious sect, it may be of some interest to note the following passage where *Mr B.* calls his sister *Lady*

*Davers* a 'Quaker' because of her using this way of address.

Pam. II, 295. Is *thy* Wife, as *thou callest* her, to go along with *thee*, Friend? said she. Yes, to be sure, answer'd he, *my dear Quaker sister*; and took her Hand, and smil'd.

*Yonder* is now only used as an archaism except in poetry.

Pam. II, 88. Don't you think that *yonder Cloud* may give us a small Shower?

## 6. Conjunctions.

**Against:** 'By the time that, before' is now archaic or dialectic.

(THACKERAY, *Vanity Fair*: The publican shutting his shutters, *against* service commenced.)

Pam. I, 39. I will borrow the fourth [Guinea], if I can, Part upon my Wages, and Part of Mrs. Mumford, and send the whole Sum back to you, that you may return it, *against* John comes next, if he comes again before you.

Pam. II, 33. So, I am quite ready now, *against* she comes up with an Answer.

Pam. II, 119. *Against* he came down next, it [the Chapel] should be all new white-wash'd.

*Albeit* for *Though* is now archaic, except in America. The word no doubt was an archaism already in Richardson's time. The following quotations are taken from the letters of the affected young clergyman *Mr. Brand*.

W. Uhrström.

Cl. VII, 287. This gentleman, as he is called (*albeit* I hold no man so but by his actions).

Cl. VII, 386. *Albeit* I cannot compliment you with the name of a learned man; yet you are a sensible man.

*Ere*: 'Before' is now only used in poetry except as an archaism.

Pam. I, 240. I took the Liberty Yesterday Afternoon, finding the Gates open, to walk out before the House; and, *ere* I was aware, had got to the Bottom of the long Row of Elms.

Pam. II, 269. When I was a Boy, I never came home from School or College for a few Days, but tho' we long'd to see one another before, yet *ere* the first Day was over, we had a Quarrel.

Pam. IV, 244. I hope *ere* many Months are past, to assure them, severally, how much I am obliged to them.

*Except* for *unless, if not* is now archaic. *Except that*: 'With the exception that' is still in use.

Pam. I, 22. And so, as you ordered me to take her Advice, I resolv'd to tarry to see how Things went, *except* he was to turn me away.

Pam. I, 47. This shews me well enough what I have to expect from his future Goodness, *except* I will deserve it at his own dear Price.

Pam. I, 75. Pray, Pamela, said Mrs. Jervis, don't hear a Word, *except* he leaves the Bed, and goes to the other End of the Room.

Pam. I, 92. But all your Neighbourhood is so poor, that I fear I shall want Work; *except*, may-be, Dame Mumford can help me to something.

The use of *For that* instead of only *For* as a conjunction is now archaic.

Pam. I, 110. So he has just now sent Mrs. Jervis to tell me, That since I am resolved to go, go I may, and the travelling Chariot shall be ready; but it shall be worse for me; *for that* he will never trouble himself about me as long as he lives.

Pam. II, 147. I received his Blessing, and his Prayers, and his kind Promises of procuring the same from you, my dear Mother; and went up to my Closet with a heavy Heart, and yet a half-pleased one, if I may so say; *for that*, as he must go, he was going to the best of Wives.

Cl. I, 105. She was attending to my pleas; *for that* she found I had rather not marry at all.

Like as for simple *As* in comparative clauses is now vulgar, and had no doubt a vulgar sound also in Richardson's time.

Pam. I, 30. I said, *like as* I had read in a Book a Night or two before, Angels, and Saints, and all the Host of Heaven defend me!

Like as if for *As if* is now a somewhat rare colloquialism.

Pam. I, 31. Poor Mrs. Jervis thought it was worse, and cry'd over me *like as if* she was my Mother.

So meaning 'Provided that; if, even if' is now archaic. Cf. FRANZ, Shakespeare-Grammatik p. 290.

Pam. I, 4. She used to say, you lov'd Reading; you may look into any of her Books to improve yourself, *so* you take care of them.

Pam. I, 73. I wish I was well out of the House;



*so* it was at the Bottom of a wet Ditch, on the wildest Common in England.

Pam. I, 110. So he has just now sent Mrs. Jervis to tell me, That since I am resolved to go, go I may, and the travelling Chariot shall be ready; but it shall be worse for me; for that he will never trouble himself about me as long as he lives. Well, *so* I get out of the House, I care not; only I should have been glad I could, with Innocence, have made you, my dear Parents, happy.

Pam. I, 165. Well, thought I, say what thou wilt, *so* I can get rid of thy bad Tongue and Company.

So as meaning 'If only' is obsolete.

Cl. I, 101. And *so as* you permit your usual discretion to govern you, I will hear all you have to say.

Cl. I, 206. But *so as* I do but write, thou sayest thou wilt be pleased.

Cl. III, 158. *So as* you are pleased, *so as* you are easy, I shall be happy.

Gr. IV, 108. You men think, it is no matter for us women to have any consciences, *so as* we do but study your wills.

Without for *Unless* is now archaic, dialectic or vulgar. Cf. STORM pp. 766 and 1025.

Pam. I, 17. It does not become your poor Servant to stay in your Presence, Sir, *without* your Business requir'd it.

Pam. I, 240. And if he does come, where is his Promise of not seeing me *without* I consent to it?

Pam. II, 161. She will meet with but an indiffer-

ent Reception from me, *without* she comes resolv'd to behave better than she writes.

Cl. VI, 196. Thou canst live *without* I scribble to thee every day.

## 7. Interjections.

Interjections are probably the words that as a class are most of all apt to rise into popularity and as quickly fall out of current use.

Without at all going into details, I have given below a collection of the imprecations, expressions of anger, astonishment, despair etc. that were most common in Richardson's time, but which have now entirely or partly gone out of use.

For further particulars see A. E. H. SWAEN, Figures of Imprecation, Englische Studien, pp. 16 and 195 et seq.

### **Adad.**

Pam. II, 256. *Adad!* Madam, said he, I'm glad to see you here.

Gr. VII, 238. *Adad, adad*, said he, I do not know what to make of myself.

### **Ads-bud.**

Pam. III, 363. *Ads-bud*, I did not think of that.

### **Ads-bobbers.**

Pam. I, 89. *Ads-bobbers!* said Mr. Longman, and ran to me; don't say so, don't say so, dear Mrs. Pamela!

Pam. I, 91. The poor old Man wept more than I and said, *Ads-bobbers*, was ever the like heard!

**Ads-dines.**

Pam. III, 118. *Ads-dines*, Madam, said he, what of all that!

Gr. VII, 192. *Ads-dines!* the man must deal in art magic that conceals himself from you.

**Ads-heart.**

Gr. VI, 273. *Ads-heart*, I believe it will be half a year before we shall come to the question.

Gr. VI, 278. He ran into all those peculiarities of words, for which you have so often rallied him — His *adsheart*, his female scrupulosities, his what a pize, his hatred of shilly-shally's, and the rest of our female nonsenses, as he calls them.

Gr. VII, 192. *Ads-heart*, said my uncle, that's undoubtedly right.

**Ad's my heart.**

Pam. I, 84. *Ad's my Heart!* I think it would be the best Thing you and she could do.

**Ads heartlikins.**

Pam. I, 91. Nay, pray, Sir, pray, Sir, said the good old Man, relent a little. *Ads-heartlikins!* you young Gentlemen are made of Iron and Steel, I think.

Pam. III, 9. *Ad's heartlikins*, you must not affront him, I can tell you that.

**Ad's life.**

Pam. III, 295. *Ad's Life*, Nephew! hadst thou been a born Fool, or a raw Greenhead, or a doating Greyhead —

**Ad's-my-life.**

Gr. I, 44. *Ad's-my-life*, Sir, said he, I hope I am right.

Gr. I, 46. *Ad's-my-life!* sweet soul!

**Od's my life.**

Pam. III, 299. *Od's my Life*, Miss, — Lady Jenny, I would say, taking my Hand, come from behind your Mamma's Chair.

Pam. III, 307. *Od's my Life*, said he, you do it purely!

**Ad-so.**

Cl. V, 244. *Ad-so*, he did not think of that

**Cot so.**

Pam. III, 355. *Cot so*, Madam, that mayn't be so well neither.

Cl. V, 78. *Cot so*, I beg her pardon!

Cl. VI, 333. *Cot-so*, Sir, I know you are deemed to be a man of wit.

**Alack-a-day.** Still living.

Pam. I, 26. *Alack-a-day*, Sir, said she, 'tis early Days with Pamela.

Pam. I, 85. And, *alack-a-day!* what a World we live in!

**Well-a-day.** Still living.

Pam. I, 90. *O well-a-day, well-a-day!* said the good old Man, I did not expect this!

**Christ.** Still living.

Pam. III, 305. *O Christ!* said he, and stamp'd — Who can choose but bless you?

**Gad.** Still living.

Pam. II, 309. *Gad*, Beck, said he, I believe you've some Forgiveness to ask.

Pam. II, 378. Mr. Martin said, *Gad*, Sir, you are a happy Man.

**By Gad.** Still living.

Pam. II, 230. My Lady! My Lady! said he, a Challenge, a Challenge, *by Gad!*

Pam. II, 237. Another Challenge, *by Gad!* said he.

Pam. III, 354. A harsh Word, *by Gad* —

**By G—.** Can be filled out as *By Gad* or *By George*.

Pam. I, 69. Rachel heard my Master say to Mrs. Jervis, who, she believes, was pleading for you, Say no more, Mrs. Jervis; for *by G—* I will have her.

Gr. II, 37. Yes, *by G—*.

**'Fore Gad** ('Fore God).

Pam. II, 231. *'Fore Gad*, Madam, you have puzzled her now.

Pam. II, 239. *'Fore Gad*, she's quite dumb-found-er'd!

Pam. II, 292. *'Fore Gad*, Sir, said her Kinsman, 'tis very kind of you to take it so well.

Pam. II, 309. By what I have seen, and by what I have heard, *'fore Gad*, I think you have met with no more than you deserve.

Gr. I, 140. *Fore-gad*, madam, I am afraid of these new relations.

Gr. II, 64. *'Fore God*, Sir Hargrave, somebody has escaped a scouring, as the saying is.

**Egad.** Still living.

Pam. III, 215. *Egad*, Gentlemen, said Sir Thomas Atkins, I know not what you're about?

Pam. III, 235. *Egad!* I shall never forget your Looks, nor your Words neither!

Pam. III, 289. *Egad*, Madam, you're always hard upon me!

Cl. I, 197. *Egad*, Jack, I can hardly tell what it was.

Cl. VII, 186. And, '*egad*', Jack, I know not what say to it.

**Gad take me.**

Pam. III, 215. *Gad take me*, returned he, taking a Pinch of Snuff with an Air, you're plaguy sharp, Gentlemen.

**God take me.** Still living possibly.

Pam. III, 307. And every now-and-then, he lifted up his Eyes, *God take me!* Very clever, by my Soul!

**'Sblood.**

Pam. III, 293. '*Sblood*, (that was his profligate Word) that ever such a Rake should be so caught?

**'Sdeath.**

Cl. VII, 13. '*Sdeath*, Sir, where have you lived till now?

**'Slife.**

Pam. III, 308. '*Slife* — — — I'll thrash my Jades — — — that was his polite Phrase — — — when I come home.

**Zounds.** Still living.

Cl. V, 17. *Zounds*, man, the Lady is gone off!

Cl. VI, 35. *Zounds*, Jack! what words were these!

**Laud (Lud).** Variants of *Lord* for *Oh, Lord*.

Pam. II, 225. *Laud*, Madam, said she, I wonder you so much disturb yourself.

Pam. III, 354. *Laud*, Madam, What can you mean?

Cl. II, 45. The wench came up soon after, all aghast, with a *Laud*, Miss!

Gr. VII, 209. And so the honest man kissed you, kissed your lip! *O lud! O lud!* how could you bear him afterwards in your sight?

Dear Sirs.

Pam. I, 112. *Dear Sirs!* what a rich Pamela you'll have.

Pam. II, 91. *O dear Sirs!* all this was owing to the Light my good Master's Favour placed me in.

Pam. II, 150. *Dear Sirs,* how I trembled!

Pam. III, 182. *Dear Sirs,* my young Master spoke to me, and called me by my Name.

Good Sirs.

Pam. I, 3. *Good Sirs!* how was I frighten'd!

Pam. I, 28. *Good Sirs,* how my Heart went pit-a-pat!

Pam. I, 66. *Good Sirs!* what a Name was there!

Pam. I, 169. *O good Sirs,* of all the Flowers in the Garden, the Sunflower, sure, is the loveliest!

Pam. I, 242. *Good Sirs! good Sirs!* What will become of me!

'I fackins.

Pam. I, 137. Then thou hadst rather be kissed by the other Sex? '*I fackins,* I commend thee for that!

Fait. Still living.

Pam. I, 130. *Faith,* said the Fellow, I am sorry this Task was put upon me: But I could not help it.

Pam. III, 214. *Faith,* Ladies, said Mr. Martin, this is too severely personal.

Pam. III, 360. I was used most scurvily: '*Faith* I was.

Cl. IV, 327; Gr. I, 223. Very comical, '*faith*.

Cl. IV, 272. *Faith*, Jack, I think I am sick already.  
**I'faith.**

Pam. III, 236. Why, *i'faith*, Madam, I was plaguily wrong.

Pam. III, 301. *I'faith*, Nephew, thou know'st what's right.

Pam. III, 318. *I'faith*, though, you have nick'd me cleverly, that you have.

**By my faith.** Archaic.

Pam. III, 215. You make but sorry Figures, *by my Faith!*

Pam. III, 293. I wish he'd been my Son; — *by my Faith* I do!

Pam. III, 308. *By my Faith*, your Voice goes sweetly to your Fingers.

**Upon my faith.** A present-day counterpart is *Upon my word*.

Cl. IV, 25. *Upon my faith*, Lovelace, the subject sticks with me.

**Forsooth.** Still living but archaic.

Pam. I, 64. And would you believe it? she did not know me at first; but rose up, and pulled off her Spectacles; and said, Do you want me, *forsooth?*

Pam. I, 269. Well, *forsooth!* but then I was to have I know not how many Pounds a Year for my Life.

Cl. I, 292. Then have we been stopped by references to Miss Clary's opinion, *forsooth*.

Cl. III, 194. They take upon them to approve, *forsooth*, of your actions!

Gr. I, 33. Because you are of their sex, *foorsooth*.



the other [poem], *Good-lack!*  
ing, as I know of, to part with  
you are sure of one you like

.. *Good-lack!* you can't imagine  
.. and star'd.

.. *luck!* Common Decency, did

.. *luck!*

.. — *Good luck!*

.. *marry*, Nephew, this is a Lady

.. still living but archaic.

.. *come up!* I see you have a

.. shall be kept under.

.. *come up!* as I have heard Goody

.. servants, when she has rated at

.. anger and disdain.

.. General Satire on the Assemblée,

.. Monk.

.. *by the mass!*

.. *by the mass!*

.. if ever I heard the like from a

.. *by mercy!*

.. *by Mercy!* said he; Your most

obedient humble Servant, Madam, I hope his Lordship is well.

**Oons.**

Pam. III, 360. *Oons*, Man, said Sir Jacob, I was taken in.

Cl. III, 165. *Oons!* Jack, I believe I have bit my lip through for vexation!

Gr. V, 173. *Oons*, madam! said he.

**Plague.** Survives in *Plague take you, What a plague it is* etc.

Pam. I, 66. *What a plague*, said he, for that was his Word, do you mean then by this Dress?

Pam. III, 296. *What a plague* has this little Witch done to you all?

Pam. III, 305. *What a Plague's* the Matter with me, I wonder!

Pam. I, 234. *Plague of* her Spells, and her Witchcrafts!

Pam. III, 307. *Plague on't*, they touch two Keys at once.

Pam. III, 297. Why, *the Plague*, whisper'd he, could you not have pitch'd your Tent here?

Cl. VII, 283. *Plague confound thee*, who must not know my impatience, and the reason for it.

**Pox (P—x).** Possibly still living.

Pam. III, 123. Why *with a Pox to it*, cannot it go and rouse up some stupid lethargick Rascal, whose Blood is ready to stagnate?

Pam. III, 135. And yet, 'tis taking my Part, *with a P—x to you*, Mr. B.

Cl. IV, 50. *Pox on me* for a puppy.

Cl. IV, 304. *Pox of his yawning!*

Cl. VI, 105. *Pox of his tough constitution.*

Pam. III, 235. *P—x on me for a Jackanapes!*

**Rot.** Possibly still living.

Cl. VII, 427. *Rot him for an idiot!*

Cl. VIII, 41. *Rot me if it be not my full persuasion . . .*

Cl. VIII, 42. *Rot the puppy!*

Gr. I, 113. *Rot the fellow!*

**Troth.** Literary archaism.

Pam. I, 59. *Troth*, Sir, said he, an't please your Honour, I never knew her Peer, and all your Honour's Family are of the same Mind.

**By (my) troth.** Literary archaism.

Pam. II, 266. Sir Simon, with Tears in his Eyes, said to my Master, Why, Neighbour, Neighbour, this is excellent, *by Troth*.

Pam. III, 309. Yes, *by my Troth*.

Pam. III, 360. *By my Troth*, I never was so manageable in my Life.

Cl. V, 4. *By my troth*, Jack, I am half as much ashamed to see the women below, as my Fair-one can be to see me.

Gr. III, 135. *By my troth*, nine parts in ten of those who go abroad ought to be hanged up at their father's doors on their return.

**Faith and troth.**

Cl. VII, 185. *Faith and troth*, Belford, I verily believe . . .

**As I hope to live.**

Pam. I, 91. *As I hope to live*, I am quite melted.

Pam. III, 168. Lord Jackey rubb'd his Hands together, Charming, charming, *as I hope to live!*

Cl. IV, 165. *As I hope to live* (my dear) my Mother smiled.

Cl. IV, 210. And, *as I hope to live*, my nose tingled.

**As I hope to be saved.**

Cl. III, 73. I must not say, By my soul; nor, *As I hope to be saved*. Why Jack, how particular this is!

Cl. III, 167. The Sex! the very Sex! *as I hope to be saved!*

**Let me die.**

Cl. VII, 279. *Let me die* if I know what to make of it.

**Let me perish.**

Pam. IV, 173. *Let me perish*, that was his Word, if I know how to account for You, or your Humour.

**Look ye.**

Pam. I, 139. Why, *look ye, look ye*, Madam, said she, I have a great Notion of doing my Duty to my Master.

Cl. I, 296. *Look-ye*, Clary, holding up her hand, if you are not a little more abject in your meekness . . . — you shall find .—.

**Pr'ythee** (prithe, pry'thee). Still used as an archaism in the form *Prithee*.

Pam. I, 74. *Pr'ythee*, my good Girl, make haste to-bed.

Pam. I, 89. Why, *pr'ythee*, Pamela, now, shew thyself as thou art, before Longman.

Ib. Why, *pr'ythee* now, Insinuator, said he, say the worst you can before Longman and Mrs. Jervis.

Pam. I, 100. *Pry'thee*, dear Pamela, step to my Chamber.

Pam. II, 248. *Pr'ythee. pr'ythee*, Wench, thou seest I know the World a little.

Cl. IV, 47. As to Beauty *pri'thee*, Jack, do thou, to spare my modesty, make a comparison.

Cl. VI, 87. *Pr'ythee* do.

Gr. I, 150. Why, *pr'ythee* now, Greville, thou what-shall-I-call-thee?

Quotha. Archaism, vide p. 108.

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B. WORDS NOW OBSOLETE OR OBSO-  
LESCENT IN THE SENSE OR SENSES IN  
WHICH THEY ARE USED IN THE FOL-  
LOWING PASSAGES FROM RICHARDSON,  
BUT STILL CURRENT IN OTHER SENSES.



## 1. Nouns.

**Acquaintance** as used of persons was originally a collective noun, the singular sense having developed later. In present-day English it is practically always *singular*, with pl. *Acquaintances*. In the following examples the plur. sense is obvious.

Pam. I, 123. Having enquired of *all their Acquaintance* what could be done, and no one being able to put them in a Way how to proceed, with Effect, on so extraordinary an Occasion, against so rich and so resolute a Gentleman; and being afraid to make Matters worse; they applied themselves to Prayers for their poor Daughter.

Pam. II, 354. He had brought with him some of his old *Acquaintance*, to dine with me.

Cl. IV, 143. Sally answered for Polly, who was absent, Mrs. Sinclair for herself, and for *all her acquaintance*, even for Miss Partington, in preferring the comic to the tragic scenes.

**Affiance** in the sense of 'Confidence, assurance' is obsolete.

Gr. I, 291. My prayers, I doubt, cannot be heard, since they have not that *affiance* with them that they used to be attended with.



**Assemblée (Assembly)** meaning 'A gathering of persons for purposes of social entertainment' is obsolescent. The public assembly, which formed a regular feature of fashionable life in the 18th century is described by Chambers (Cycl. 1751 — quoted in N. E. D.) as 'a stated and general meeting of the polite persons of both sexes, for the sake of conversation, gallantry, news, and play'. Private assemblies corresponded in some respects to the modern 'reception' or 'at-home'.

Pam. II, 60. My Companions of the Chace, the Green and the *Assemblée*.

Pam. IV, 92. A general Satire on the *Assemblée*, by the Mass! said a fat Monk.

Pam. IV, 198. That fair Quaker yonder is the Wit of the *Assemblée*.

Pam. IV, 424. She gives herself up to the Circus, to Balls, to Operas, to Masquerades, and *Assemblies*.

**Baggage** is now rarely used in Great Britain for *Luggage*. In America it is still the regular term, as was the case in England in Richardson's time.

Gr. VIII, 287. Mentioning a care for their *baggage*.

**Body** was formerly used as an equivalent of 'person' in current English. Dialectally, and in the combinations with *Any*, *Every*, *No* and *Some* it is still preserved in this sense, else it is now met with only as a term of familiarity, with a tinge of compassion, and generally with adjectives implying this notion. In this latter use, too, the word is now becoming rare.

Pam. I, 157. A *body* ought to look to it where you are.

Pam. I, 88. The Girl is a good Sort of *Body*, take her all together.

Pam. I, 223. And so I trust, that Providence will direct my Steps to some good Place of Safety, and make some worthy *Body* my Friend.

Pam. I, 59. I have often found that bashful *bodies* owe themselves a Spite, and frequently confound themselves more, by endeavouring to avoid Confusion.

Pam. I, 136. I am a poor unhappy young *Body*.

*Canvas* in the sense of 'A blind for a carriage window' is obsolete.

Gr. I, 198. There was in it (the carriage) a gentleman, who immediately pulled up the *canvas*. — His *canvas* being still up.

*Carriage* is archaic in the special senses of 'Behaviour'; 'Manner of acting to or towards others, treatment of others'.

Pam. I, 137. I don't like this Sort of *Carriage*, Mrs. Jewkes; it is not like two Persons of one Sex.

Pam. II, 85. His *Carriage* to me after he had read them.

Pam. III, 305. By my Soul, I'm confounded with her Goodness, and her sweet *Carriage*!

Pam. IV, 250. As to her *Carriage* to her Neighbours, I doubt she'll be one of the Heads of the Parish, presently, in her own Estimation.

*Chair* was in Richardson's time often used in the sense of 'An enclosed chair or covered vehicle for one person, carried on poles by two men'; now called a sedan chair. *Chairman* meant a man carrying such a chair. Both words now obsolete in these senses.

Cl. VII, 287. She goeth forward and backward in a Sedan, or *Chair* (as they call it).

Gr. I, 165. He hired a *chair*. — I waited on her to her *chair*, and saw her in it before I attended Lady Betty and my wife to theirs. — I saw that neither the *chair*, nor the *chairmen*, were those who brought her. I asked the meaning; and received the above particulars after she was in the *chair*.

Cl. VI, 302. This morning I took *chair* to Smith's.

*Closet* in the sense of 'Any small room, especially one belonging to or communicating with a larger room' is obsolete except dialectally and as an abbreviation for such compounds as *China closet*, *Closed closet*.

Pam. I, 33. At last he went up to the *Closet*, which was my good Lady's Dressing-room.

Pam. I, 102. He then went into his *Closet*, which is his Library, and full of rich Pictures besides; a noble Apartment, tho' called a *Closet*.

Cl. I, 21. I used to retire either to my music or to my *closet*.

Gr. I, 142. Shall I not fancy myself in my Lucy's *closet*?

*Comforting* in the sense of 'Strengthening, encouragement' is obsolete.

Pam. II, 161. But one thing is, one has no kind Friend of one's own Sex, to communicate one's foolish Thoughts to, and to be strengthen'd by their *Comfortings*!

Pam. II, 169. But, Oh! how kind it is in you, to supply the Want of the Presence and *Comfortings* of a dear Mother!

Pam. III, 385. And now, my dearest honour'd Mother, let me tell you, that I build no small Consolation in the Hope, that I shall, on a certain Occasion, have your Presence, and be strengthened by your Advice and *Comfortings*.

Commonwealth's man in the sense of 'One devoted to the interests of the commonwealth' is obsolete.

Pam. III, 365. Their next Heir cannot well be a worse *Commonwealth's man*.

Concern in the sense of 'A financial or commercial interest or share' is obsolete.

Pam. II, 221. If I don't come Home by Ten, don't expect me: For poor Mr. Carlton and I have pretty large *Concerns* together.

Cl. VII, 284. He has a *concern* in a ship, which will sail in a month.

Conversation in the sense of 'Intercourse, society, intimacy; company' is obsolete.

Pam. IV, 37. But, my dear Lady, Miss Darnford has had those early Advantages from *Conversation*, which I had not; and so must never expect to know how to deport myself with that modest Freedom and Ease, which I know I want, and shall always want, altho' some of my partial Favourers say I do not. For, I am every Day more and more sensible of the great Difference there is between being used to the politest *Conversation* as an Inferior, and being born to bear a Part in it.

Cl. I, 178. I have desired him to inquire after Lorelace's life and *conversation* in town.

Gr. V, 32. His *conversation* has ever been among the politest people of different nations.

*Correspondence* in the general sense of 'Inter-course, communication (between persons)' is obsolete, its sphere of signification now being limited to 'Communication by interchange of letters'. Cf. *Correspond.*

Pam. I, 116. But I have found out also, that she is carrying on a sort of *Correspondence*, or Love Affair, with a young Clergyman.

Pam. II, 366. Designing to break off all *Correspondence* with the whole Family.

Pam. IV, 277. We agreed to forbear seeing each other, and all manner of *Correspondence*, except by Letter for one Month, till some of my Affairs were settled.

*Cousin* was in Richardson's time very frequently applied to a nephew or niece; now obsolete in this sense.

Cl. I, 218 (Antony Harlowe to his niece Clarissa) Is this you, *Cousin* Clary!

Ib. 219. You say, you may be conceited, *Cousin*.

Cl. II, 215 (Clarissa quoting an interview between her brother James and her aunt) Fie, *Cousin* Harlowe! said my Aunt.

*Dame* was in Richardson's time prefixed as a title to the name of a lady or woman of rank. Now this usage is mostly restricted to a figurative sense in personifications, as *Dame Fortune*, *Dame Nature*.

Pam. I, 92. But all your Neighbourhood is so poor, that I fear I shall want Work; except may - be, *Dame* *Manford* can help me to something.

Cl. VII, 135. Well said, *Dame Smith*.

Cl. VII, 305. In the attitude of *Dame Elizabeth Cartret*, on her monument in Westminster-Abbey.

In the sense of 'The lady of the house, the mistress of a household, a housewife' the word is now archaic or dialectic (*My dame* = my wife, my 'missus'), or humorously applied to an aged housewife.

Pam. II, 102. Here's *your Dame's* Health.

Pam. III, 9. Make me your Friend! You have not a better in the World, to my Power, I can tell you that; nor your *Dame* neither.

*Day* in the sense of 'Time allowed wherein to be ready' is now obsolete.

Pam. II, 144. Well, but, said she, as he now urges you in so genteel and gentlemanly a Manner for a shorter *Day*, I think, if I was in your Place, I would agree to it.

*Dislike* is obsolete in the combination given below. *To their dislike* would in modern English be substituted by: *Against their liking*.

Gr. I, 103. How many bad wives are there, who would have been good ones, had they not married either *to their dislike*, or with indifference.

*Divine* formerly meant any ecclesiastic, clergyman, or priest; now, 'One skilled in divinity; theologian'.

Pam. II, 123. I told you Yesterday, that the *Divine* you saw was not Mr. Williams.

Pam. II, 377. I hope I shall not behave unworthy of the good Instructions I shall have the Pleasure to receive from so worthy a *Divine*.

Pam. III, 72. And may not I, who have been so

hardly used by her, for that very Reason, have more Influence upon her than any other Person, even the best of *Divines*, could have?

**Drift** in the sense of 'Scheme, plot, design, device' is obsolete.

Pam. I, 95. Said she (I did not know her *Drift* then; to be sure she meant well; but I did not thank her for it, when I did know it,) Let your Things be brought down into the Green-room, and I will do anything you would have me do.

**Eclat** in the sense of 'Public display, ostentation' is obsolete.

Corr. VI, 88. Then must he be seen to enter with an *eclat*.

**Employ** in the sense of 'Something on which a person or thing is employed; an employment, occupation' is now only used poetically or as an archaism.

Pam. I, 108. I will now give you this Purse, in which are Fifty Guineas, which I will allow your Father yearly, and find an *Employ* suitable to his Liking, to deserve that and more.

**Equalness** in the sense of 'Evenness, equability, equanimity' is obsolete.

Pam. III, 57. He saw them too much affected with his Goodness to bear the Honour (as my dear Father says in his first Letter) with *Equalness of Temper*.

**Excellence** meaning 'An excellent personality' is obsolete.

Pam. I, 57. Sweet *Excellence*! said he, this becomes you.

Pam. II, 92. Mr. Peters very gravely followed his Example, and said, like a Bishop, God bless you, fair *Excellence*.

*Favour* in the sense of 'Aid, support' is obsolete except in the phrases (now somewhat rare) *by*, *under* (*the*) *favour of*.

Pam. I, 142. This brings him in a little Matter, additional to my Master's *Favour*, till something better falls, of which he has Hopes.

As a complimentary term for *Letter* the word is now, at least in England, almost confined to commercial correspondence. (N. E. D.) — Richardson uses *Favour* very often in this sense.

Corr. IV, 156. Re-perusing your last *favour*, I am afflicted to find it dated Feb. 8, yet cannot allow you to be displeased with me for so long a silence.

Corr. V, 138. I received, with great pleasure, your *favour* of the 26th of last month.

Corr. V, 139. Allow me, my Lord, to say, there is one paragraph in your *favour* before me, that gave me much pain at first reading.

*Finger* in the sense of 'Skill in fingering (a musical instrument), touch' is obsolete. *Fingering* is now used in this sense. Mrs. F. TROLLOPE (*Petticoat Govt.* 78) has: Her brilliant *finger* on the piano-forte,

Pam. IV, 412. Miss L. who has an admirable *Finger* on the Harpsichord, as I have heretofore told you, obliged us with two or three Lessons.

Pam. IV, 415. I cause Miss Goodwin, who plays and sings very prettily, to give a Tune or two to me and my Billy and my Davers, who, as well as my



hardly used by  
Influen  
best

is

... and here to reach the Keys, young as  
... and we will have a sweet *Finger*, I can  
... I attended to her charming *finger* [on  
... the narrow hand]  
*Flight* in the sense of 'A fit or burst of unreason-  
able humour, caprice, or the like; also, flightiness,  
caprice is obsolete.

Pam. II. 265. O no, Sir, said I (and I fear al-  
most sinn'd in my grateful *Flight*;) I am sure they  
would not choose that.

Gr. I. 35. But is not this wish of yours . . . a  
very singular one? — A *flight*! a mere *flight*!

*Foot* in the sense of 'The agreed or understood  
position or status which a person or thing occupies in  
relation to another' is obsolete. The modern word is  
 *footing*.

Pam. I, 139. Let you and me talk upon a *Foot*  
together.

Pam. III, 205. Nay, said my Lord, pleasantly,  
don't put us upon a *Foot* neither.

Gr. I, 302. The man of honour, that a man of  
honour should be solicitous to put upon a *foot* with  
himself.

*Foretop* in the sense of 'The lock of hair which  
grows upon the fore part of the crown, or is arranged  
ornamentally on the forehead, forelock' is obsolete.

Pam. IV, 392. Lest he should depress his *Foretop*.

*Forwardness* in the sense of 'Furtherance, advance-  
ment' is obsolete.

Pam. IV, 209. I will give your Wishes all the *Forwardness* that I honourably can.

**Gad-fly** in the sense of 'A person who is constantly 'gadding about' is obsolete. Cf. modern *Gad-about*.

Gr. I, 127. Your Harriet may turn *gad-fly*, and never be easy but when she is forming parties.

Corr. V, 8. But how much must you, Madam, despise these *gladflies* of a summer's day! or, rather, of a winter's day; for their summer is probably passed.

**To have a gad-fly:** 'To be fond of 'gadding about' is obsolete.

Corr. IV, 139. O that some Sir Charles would pin you down to some happy spot, and take the *gad-fly* from your cap!

**Generals:** 'General facts, notions, or principles; general statements, generalities' is now rare. (Chiefly in express antithesis to *particulars*, etc.).

Pam. II, 134. Mr. Williams judiciously keeping to *Generals*.

**Goodman** was in Richardson's time prefixed to names of men under the rank of gentlemen, especially yeomen or farmers. Now obsolete in this use.

Pam. I, 119. Well, *Goodman Andrews*, I cannot help weeping at your Grief. —

What's the Matter, *Goodman Andrews*, said he.

Pam. III, 27. *Goodman Andrews*, cries one.

In the sense of 'A householder in relation to his wife; a husband' the word is now archaic.

Gr. V, 54. Lady L. and her *good-man* will be here.

Gr. V, 141. Do I not, after all, do a greater credit to my *good-man*, when I can so heartily laugh in the wedded state, than if I were to sit down with my finger in my eye?

Gossips is used by Richardson in its original sense of 'Godparents, sponsors'. The word is now used in this sense only as an archaism and in dialects.

Pam. IV, 119. The Quality *Gossips* went away but on Tuesday.

Pam. IV, 131. Your dear Brother joins in respectful Thankfulness to his Four noble *Gossips*.

Grimace in the sense of 'Affectation' is now rare.

Pam. I, 248. Yet, with all this wretched *Grimace*, he kissed me again, and would have put his Hand into my Bosom.

Pam. I, 273. Swear then to me, said he, that you will accept my Proposals! — and then (for this was all detestable *Grimace*) he put his Hand in my Bosom.

Guaranty in the sense of 'A person who gives a guaranty' is obsolete.

Pam. III, 368. But keep it to yourself, whatever you do. I am *Guaranty*, that you will.

Halcyon in the sense of 'Calm, quietude, halcyon days' is obsolete.

Cl. II, 4. 'Tis well one of us does [want courting], else the man would have nothing but *halcyon*.

Corr. III, 191. And you really expect no back-stroke of fortune? All to be *halcyon* to the end of the chapter?

**Hose** in the sense of *Stockings* is still used in American English; in England it only appears as a commercial term and now and then as a literary word.

Pam. I, 50. Two Pair of ordinary blue Worsted *Hose*, that make a smartish Appearance.

Pam. I, 63. My ordinary *Hose*, ordinary I mean to what I have been lately used to.

**Housekeeper** in the sense of 'Householder' is now rare or obsolete.

Pam. II, 353. Such poor Families and *Housekeepers* as are reduced by Misfortunes.

**Hurry** in the sense of 'Mental agitation or disturbance; excitement' is obsolete.

Gr. V, 222. They thought it not adviseable that I should be admitted into her presence, till the *hurries* she was in . . . had subsided.

**Hurt** meaning 'Injury of any kind inflicted or suffered; harm, wrong' is obsolescent. Instead of *To do hurt* the phrase is now: *To do harm*.

DICKENS (Mut. Fr. I, 1) still has: What *hurt* can it do you?

Pam. I, 7. I hope I shall always behave so as to be respected by every one; and that nobody would do me more *Hurt*, than I am sure I would do them.

Pam. I, 45. I only can say, that he has, yet, done you no *Hurt*.

Pam. III, 346. My Lord means no *Hurt*. — No *Hurt*, Polly! What, and make you cry Fie.

**Hussy**: 'A case for needles, thread, etc.' is now obsolete. The word is a phonetic reduction of *House-*

*wife* which is still met with in this sense, often spelt *Huswife*, *Hussive*.

Pam. I, 159. So I went towards the Pond, the Maid following me, and dropt purposely my *Hussy*: and when I came near the Tiles, I said, Mrs. Anne, I have dropt my *Hussy*.

**Information** is obsolete in the sense of 'The giving of a form or character to something; inspiration, animation' (e. g. the i. of the body by the soul).

Cl. VI, 202. I believe I could, with a little pains, have given them life and soul, and to every feature of their faces sparkling *information*.

**Innocent** in the sense of 'One innocent of a charge, or undeserving of the punishment inflicted; a guiltless person' is obsolete.

Cl. IV, 82. You will save from ruin a multitude of *innocents*.

**Lady** in the wide sense of 'Wife, consort' was common in polite society in the 18th and the first half of the 19th century, but now this use is regarded as vulgar, especially in the phrase *Your good lady*. Now, as when originally used, the word is chiefly restricted to instances in which the formal title of 'Lady' is involved.

Pam. III, 211. Mr. Chapman, and his *Lady*, a well behav'd Couple, who are not asham'd to be very tender and observing to one-another.

Pam. IV, 108. Mrs. Andrews, a discreet worthy Soul as ever I knew, and who in her Aspect and Behaviour is far from being a Disgrace even to Mr. B.'s *Lady*, is with her dear Daughter.

Gr. II, 55. In the mean while the young gentleman married. His *lady*, of the Altieri family, is an excellent woman.

**Lesson** in the sense of 'A musical performance' is obsolete.

Pam. IV, 412. Miss L. who has an admirable Finger on the Harpsichord, as I have heretofore told you, obliged us with two or three *Lessons*.

**Lord** for *Husband* is now used only in poetical language or in a humorous sense.

Gr. I, 299. The happiness I had hoped to receive in the meeting of a sister and her *lord*, so dear to me.

**Matter** in the sense of 'A (certain) quantity or amount (of)' is obsolete. The word was used in this sense with a qualifying adjective, generally *small*.

Pam. I, 37. I have a *small Matter of Money*.

**Mean** in the sense of 'Moderation, measure' is obsolete.

Pam. III, 8. If his Goodness makes him know no *Mean* in giving, shall I be so greedy as to know none in receiving?

**Mistress** for *Intended, Fiancée* was common in Richardson's time. Now it is to be most scrupulously avoided as in our days it has the sense of Fr. *Maîtresse*. In poetry or as an archaism the word may be found in its old sense. Dickens lets old Ralph Nickleby (Nickleby II, 351) say: That old fellow who has carried off your *mistress*.

Cf. STORM, pp. 934 and 935.

Pam. III, 208. Mr. Murray, who is a rough Lover,

growling over his *Mistress*, as a Dog over a Bone he fears to lose.

Cl. II, 196. But take care, Mr. Hickman, that you do not praise any woman living, let her be as admirable and as excellent as she will, above your own *Mistress*.

Cl. VIII, 169. Should she prove as lively a Wife, as she was a *Mistress*.

*Mrs.* as used before personal names was in Richardson's time applied to some unmarried women as well as married, being the polite form of address to female servants of standing, while *Miss* was restricted to unmarried ladies of rank.

According to The Century Dictionary 'some matronly unmarried women, holding independent positions as householders or otherwise, are still styled *Mistress* (*Mrs.*) as a mark of special respect, at least in some parts of the United States'.

*Mrs.* Towers says (Pam. IV, 406): 'For the sake of us *Maiden Ladies*'.

Pam. I, 47. What has *Mrs.* Pamela done to you? I am sure she offends nobody.

Pam. I, 54. So one, and then another, has been since whispering, Pray, Mrs. Jervis, are we to lose *Mrs.* Pamela? as they always call me.

Pam. II, 105. My master said, Desire *Mrs.* Jewkes to step up, and tell *Mrs.* Andrews the Ladies wait for her. — *Miss* Darnford rose, and met me at the Door, and said, Well, *Miss* Andrews, we long'd for your Company.

This latter form of address is evidently to be re-

garded as a sign of politeness from the high-born Miss Darnford to the future wife of Mr. B. her relative.

Pam. IV, 267. *Mrs.* Judy Swynford, or *Miss* Swynford, (as she refuses not being called, now-and-then) has been with us for this Week past.

**Mother-in-law** for *Step mother* is now only used dialectally. In Richardson's time the word often had this sense.

Gr. III, 74. In the mean time he proposes to set out from Vienna, where he now is, for Paris, to be near, if Sir Charles can prevail with his *mother-in-law*.

Gr. III, 162. No children to repine at a *mother-in-law*.

**Oppression** in the sense of 'Pressure of outward circumstances, or of grief, pain, or trouble', or of 'The condition of being pressed hard by misfortune, distress' is obsolete.

Pam. I, 195. He will, in sending my Packet, send a most tedious Parcel of Stuff, of my *Oppressions*, my Distresses, my Fears.

**Original** in the sense of 'Origin, source' is now rare or archaic.

Pam. III, 271. Knowing nothing of their *Original* or Design, I must presume them [the Dispensations] to be very ancient in this Kingdom.

Pam. III, 272. I think only some such Reason, or a worse, must be the *Original* of Dispensations.

In the sense of 'Descent, extraction, parentage' it is now also rare or archaic.

Pam. I, 244. You cannot forget your *Original*.



Pam. I, 245. And I never shall, I hope, forget my *Original*.

**Parts** in the sense of 'Abilities, capacities, talents' is now somewhat archaic.

(BESANT, *Five Years' Tryst*, etc. 196: At school the son was a steady lad, of good, not brilliant *parts*.)

Corr. II, 235. A woman of fine *parts*.

**Passive** in the sense of 'A passive, unresisting, or submissive person' is now unusual.

Corr. II, 215. Poor *Passives*! not allowed to have wills of their own!

Corr. III, 223. Down goes the *passive*; finds them, either tired with their walk, or discontented with the want of variety in the neighbouring fields or lanes.

**Peculiar** in the sense of 'A peculiarity; a special or exclusive characteristic' is obsolete.

Pam. III, 259. This is Jackey's *Peculiar*. He has always something to say against the Clergy. For he never lov'd them, because his Tutors were Clergymen.

**Period** in the sense of 'End' is now a literary archaism.

Pam. I, 227. What to do, but to throw myself into the Pond, and so put a *Period* to all my Griefs in this World!

Cl. I, 105. Now there is soon to be a *period* to all those assistances from you.

Gr. III, 83. My time in town is hastening to its *period*.

**Person** in the sense of 'A human being considered in reference to bodily figure or appearance; a man or woman of (such and such) a figure' is obsolete.

Pam. IV, 90. Instantly the Nun, *a fine Person of a Lady*, with a noble Air, though I did not like her, join'd us.

**Quickness** in the sense of 'Sharpness of speech' is obsolete.

Pam. IV, 140, What then? — said he with *Quickness*.

Pam. IV, 175. What then, my Dear? (speaking with *Quickness*).

Cl. I, 106. This *quickness* upon me, interrupted my Mother, is not to be borne!

**In my (your, etc.) return** is now obsolete. The modern equivalent would be *On my way back*.

Pam. I, 165. I hope to find some Opportunity now, to come at my Sunflower. But I walked the other way, to take that *in my Return*, to avoid Supicion.

Pam. I, 270. So I looked into the Closet, and kneeled down in my own, as I used to do, to say my Prayers, and this with my Under-clothes in my Hand, all undress'd; and passed by the poor sleeping Wench, as I thought, *in my Return*.

Pam. II, 45. If she will oblige me *in her Return*, perhaps, she'll give you a Letter to her Father.

Cf. Pam. I, 125. But I must proceed to write what I had hoped to tell you in a few Hours, when I believed I should receive your grateful Blessings, *on my Return* to you from so many Hardships.

Cl. II, 281. I hurried up to my prison, *in my return* from my garden-walk.

Gr. VII, 263. Crouds of people lined the way, *in our return* from church, as well as in our way to it.

**Saloon** in the sense of 'Best drawing-room' is obsolete. Cf. *Storm* pp. 757 and 1037.

Cl. III, 252. What Mr. Lovelace saw of the house, — which were the *saloon* and the parlours, — was perfectly elegant.

**Salute** in the sense of 'A greeting with a kiss; a kiss' is obsolete. Cf. the verb.

Gr. VII, 298. With a bent knee she received their *salutes*.

**Terræ-filius** in the sense of 'A scholar at a University chosen to make jesting satirical speeches' is obsolete.

Corr. VI, 171. Dr. Swift made as great a progress in his learning, at the University of Dublin, in his youth, as any of his cotemporaries; but was so very ill-natured and troublesome, that he was made *Terræ-filius*, (Sir Roger will explain what that means, if your Ladyship is unacquainted with the University term) on purpose to have a pretence to expel him.

**Wench** was in Richardson's time used in the sense of 'A girl, a young woman' without any depreciatory sense. Dialectally it is still common in this sense. In America it is used colloquially for a coloured woman of any age.

Pam. I, 8. My Master and her Ladyship talking of me, she told him, she thought me the prettiest *Wench* she ever saw in her Life. — O! says she, if the *Wench* (for so she calls all us Maiden-servants) takes care of herself, she'll improve yet more and more, as well in her Person as Mind.

**World.** *All the world that* is used by Richardson for *All those who*. (Cf. French *Tout le monde qui*). This usage is now obsolete.

Pam. II, 285. He will stand as easily acquitted, as I shall be to *all the World that* sees her.

Cl. VII, 236. *All the world that* have the honour to know you, or have heard of him, applaud your resolution.

## 2. Adjectives.

**Attracting**, pres. part., meaning 'Emotionally attractive' is obsolete. *Attractive* would now be used in its place.

Gr. I, 16. The most *attracting* ornament.

**Careful** meaning 'Anxious, troubled, solicitous, concerned' is now met with only as an archaism.

Pam. I, 6. Your *careful*, but loving Father and Mother.

Pam. I, 25. Your truly loving,

But *careful*, Father and Mother.

**Confident** in the sense of 'Over-bold, unduly self-reliant; forward, presumptuous, impudent' is obsolescent.

Pam. I, 154. So the *confident* Woman put it in her Pocket.

Pam. III, 182. And so I dress'd, grew more and more *confident*, and became as insolent withal, as if, though I had not Lady Davers's Wit and Virtue, I had all her Spirit.

**Conscious** in the sense of 'Inwardly sensible of wrong-doing' is obsolete.

Corr. II, 31. You think Mr. Shotbolt was a little *conscious* on the hint I gave. I am glad of it. But I would not urge him too closely, because the omission he has been guilty of, is of such a nature, as cannot well be retrieved.

**Distracted** for 'Confused, troubled in mind' is obsolescent.

Pam. I, 70. John went your way in the Morning; but I have been too *distracted* to send by him.

Pam. I, 145. O judge of my *distracted* Condition, to be reduced to such a Pass as to desire to lay Traps for Mankind.

In the sense of 'Deranged in mind; mad' the word is now rare as literally used, except in such expressions as 'Like one distracted'.

Pam. I, 76. I am almost *distracted*.

**Exceptionable:** 'Open to objection', is obsolete when used of persons.

Gr. I, 180. Greville is surely (*exceptionable* as he is) a better man.

**Extraordinary** in the sense of 'Additional to, over and above what is usual' is obsolete. The modern equivalent would be *Extra*.

Gr. III, 66. To save him the *extraordinary* part of his remittance.

**Faintish** in the sense of 'Weak' or 'feeble' is obsolete.

Pam. I, 131. Then I sat up in a Chair a little, though very *faintish*.

**Fearful** in the subjective sense of 'Frightened, timorous, timid, apprehensive' is now somewhat rare.

Pam. I, 7. It has made my Heart, which was overflowing with Gratitude for my Master's Goodness, suspicious and *fearful*.

Pam. I, 33. O Pamela, said I to myself, why art thou so foolish and *fearful*?

Pam. I, 142. He appeared *fearful* of Mr. Jewkes, who watched all our Motions and Words.

Pam. I, 259. I got from him, and run up Stairs, and went to the Closet, and was quite uneasy and *fearful*.

Pam. I, 264. I am so *fearful* of Plots and Tricks.

**Flagitious** in the quotation below is loosely used for *Infamous*, in which sense the word is rare.

Pam. IV, 329. The common Executioner, who is the lowest and most *flagitious* Officer of the Commonwealth.

**Florid** in the sense of 'Flourishing, vigorous' is now rare.

Gr. I, 261. He seems to have *florid* health.

**Frightful** in the subjective sense of 'Full of terror; timid; alarmed' is obsolete.

Pam. I, 76. Hush, my Dear, said Mrs. Jervis; you have been in Fit after Fit. I never saw any body so *frightful* in my Life!

Pam. III, 155. It will be happy, if the obsequious Courtships and no worse than my *frightful* one.

**Genteel** in the sense of 'Polished, well bred' is now obsolete or used with sarcastic implication only.

Pam. IV, 239. She is *genteel*; has a very innocent Look, a good Face; is neat in her Person, and not addicted to any Excess that I know of.

Gr. I, 58. Sir Hargrave Pollexfen is handsome and *genteel*.

Gr. I, 96. I do not know that I have ever seen a handsomer or *genteeler* man.

**Impertinent** in the sense of 'Irrelevant' is now rare except in Law.

Gr. II, 49. I think every thing *impertinent*, that hinders me from asking questions.

**Lavish** in the sense of 'Wasteful, extravagant' is obsolescent.

Pam. I, 60. Report has not been too *lavish*.

**Lowly** for 'Low, humble' is now somewhat archaic.

Pam. I, 151. For God's sake, good Sir, pity my *lowly* Condition, and my present great Misery.

Pam. II, 153. If, Sir, said I, the most *lowly* Behaviour, and humble Deportment, and in everything shewing a dutiful Regard to Lady Davers, will have any Weight with her Ladyship, assure yourself of all in my Power to mollify her.

**Pretty** in the sense of 'Smart' is obsolete. Cf. *Pretty fellows*.

Gr. I, 62. My chaplain is a very *pretty* fellow.

**Pure** in the sense of 'Fine, nice' is obsolete. Cf. STORM p. 756.

Pam. I, 265. So, we have nothing to do, but to eat our Suppers betimes, and go to-bed. Ay, that's *pure*, said I.

Pam. II, 218. Mr. Peters's Niece said, Well, Miss Andrews, I hope, before we part, we shall be told the happy Day. My good Master heard her and said, You shall, you shall, Madam. — That's *pure*, said Miss Darnford.

Pam. III, 364. I should not omit one Observation: That Sir Jacob, when they were gone, said, They were *pure* Company.

*Sick* is often used by Richardson predicatively where in present English *Ill* is employed. The former is still common in American English. Cf. STORM p. 906.

Pam. II, 229. But I ask'd you, said she, Whither your Master is gone? To one Mr. Carlton, Madam, about eighteen Miles off, who is very *sick*.

Cl. IV, 174. I wondered I heard not from you: And was told you were *sick*.

*Sober* in the sense of 'Temperate, in general character or habit; moderate' is now archaic.

Cl. II, 18. (Mr. Hickman:) Theirs is, I hear, a very *sober* family. —

*Sober!* said one of them [Lovelace's friends]: A good honest word Dick! — Where the devil has it lain all this time? — D-me if I have heard it in this sense, ever since I was at college! And then, said he, we bandied it about among twenty of us as an obsolete. —

*Troublesome* in the sense of 'Disturbed, uneasy' is obsolete.

Pam. I, 290. My Doubts (for which you know I have had too much Reason) have made me *troublesome*.



### 3. Adverbs.

**After** was in Richardson's time often used adverbially in phrases where in modern English *Afterwards* would take its place. It is now used chiefly in phr. *Before or (and) after* and in combination with another adv. of time or adverbial phrase, *Soon after; long after; an hour, a year after.*

Pam. I, 90. Mrs. Jervis told me *after*, that she could stay no longer, to hear me so hardly used.

Pam. I, 81. It seems I must stay another Week still, and hope certainly to go *Thursday after* [= *Thursday next*].

**Ever** for *Always* is now archaic or only literary, except in phrases like *Ever after, ever before, ever since; for ever, etc.*

Pam. IV, 136. My Apprehensions were *ever* beforehand with Events.

Corr. III, 98. Most welcome to me is my dear Mr. Edwards's kind invitation to renew the correspondence with him, that has *ever* been delightful to me.

Corr. III, 135. She *ever* loved Edwards!

Corr. III, 206. I *ever* preferred my friend's happiness to my own.

**Further.** *I'll be further, if . . .* was used as a strong form of asseveration; now obsolete.

Pam. II, 320. And so that I must not wish to incur it [his displeasure], to save any-body else. *I'll be further if I do.*

Pam. IV, 242. Oh! very well! thought I; *I'll be*

*further, if* the artful Girl has not let him know, by some Means or other, that she has another Humble Servant.

**Lieve.** *Had as lieve* is now very rare, except in colloquial English. Now the word is usually spelt *Lief*.

Pam. II, 173. I *had as lieve* walk, if Mr. Williams chooses it.

Pam. III, 314. Indeed I *had as lieve* these Honours were not so publickly paid her.

Cl. VI, 276. I *had now as lieve* die in this place, as anywhere.

**Purely** in the sense of 'Well, soundly' is obsolete except in vulgar language. Cf. STORM p. 756.

Pam. I, 38. I shall sleep *purely* To-night.

Pam. II, 57. Well, he is kinder and kinder, and, thank God, *purely* recover'd!

Pam. III, 307. Od's my Life, said he, you do it *purely*.

**Without** for *Outside* is now archaic except when it stands as a direct contrast to *Within*.

Pam. II, 246. She gave me a Slap on the Hand, and reached to box my Ear; but Mrs. Jewkes hearkening *without*, and her Woman too, they both came in at that Instant.

#### 4. Verbs.

**Address**, intr., in the sense of 'Presenting a formal address, paying addresses, courting' is obsolete.

Gr. V, 180. Miss Clements . . . is *addressed to* by a Yorkshire gentleman.

**Adjudge** meaning 'To deem, consider, judge' is obsolete.

Corr. V, 63. The house I live in, in Salisbury Court, has been *adjudged* to have stood near its time.

**Allow** meaning 'To give an allowance to (a person)' is obsolete.

Pam. I, 107. I will now give you this Purse, in which are Fifty Guineas, which I will *allow* your Father yearly.

**Amuse**, tr., meaning 'To confound, distract, bewilder, puzzle' is obsolete.

Pam. III, 135. I would not *amuse* her too much.

Corr. VI, 11. 'Well, come, my dear, interrupted I, I will *amuse* you no longer.'

In the sense of 'Diverting the attention of any one from the facts at issue; beguiling, deluding, cheating, deceiving' the verb was common in Richardson's time; now archaic.

Pam. II, 10. Throwing my Petticoat and Handkerchief into the Pond to *amuse* them, while I got off.

**Assure**. *I'll assure you (ye)* is obsolete. The modern form is *I assure you*.

Pam. I, 58. The Wench is well enough, said he; but no such Beauty as you talk of, *I'll assure ye*.

Pam. I, 163. I won't be called such Names, *I'll assure you*.

Pam. II, 15. Love-letters! Sir, said I. — Well, call them what you will, said he, I don't entirely like

them, *I'll assure you*, with all the Allowances you desired me to make for you.

**Break** meaning 'To destroy the completeness of; to take away a part from; to divide, part (a set of things)' is no longer in use. In the phrase *To break bulk* the verb is still used in this sense.

Pam. I, 39. I am uneasy about those same four Guineas: I think you should give them back again to your Master; and yet I have *broken* them.

Pam. I, 98. There are four Guineas, you know, that came out of my good Lady's Pocket, when she dy'd, that, with some Silver, my Master gave me: Now these same four Guineas I sent to my poor Father and Mother, and they have *broken* them.

**Caress** meaning 'To treat with kindness or favour, pet, make much of' is now archaic.

Pam. II, 132. My dear Father appeared quite spruce and neat, and was greatly *caressed* by the three Ladies.

**Carry** meaning 'To conduct, lead, 'take' (a person) with one, without reference to the mode of transit' is now archaic or dialectic.

Cl. II, 65. You must avoid being *carried* to that Uncle's.

Gr. II, 156. I propose to *carry* them [the daughters] to town next winter.

Gr. IV, 267. Sir Charles came in, and *carried* out Miss G. to them.

**To carry** it is now obsolete for 'To conduct matters, behave, act'.

Pam. I. 10. And indeed I am sure I am not proud, and *carry it* civilly to every-body.

Pam. I. 166. I shall see in a few Days how he *carries it*

Pam. II. 157. And as my Master, Amberto, finds no Fault that I go too low, nor they that I *carry it* too high, I hope I shall continue to have everybody's Good-will.

Pam. III. 306. Sir Jacob *carried it* mighty stiff and formal.

*Cast in* meaning 'To choose partners at cards' is obsolete.

Pam. II. 259. We *cast in*, and Miss Boroughs and my Master were together, and Mr. Perry and I.

*Come into* meaning 'To accede to, agree to, yield to' is obsolete.

Gr. I. 8. Whether we are so much in the right to *come into* their taste, is another thing.

*Commence* meaning 'To begin to be', or 'To become' is archaic.

Corr. II, 106. They *commenced* immortals from Parson's Green.

*Concern* meaning 'To trouble' is obsolete in active use.

Pam. II, 185. You may see the Pain I have to behold any-thing that *concerns* you, even tho' your Concern be causeless.

*Congratulate*, tr., meaning 'To express sympathetic joy on the occasion of' is obsolete.

Pam. III, 336. Having *congratulated their hopeful Way*, and wish'd them to take care of themselves,

and not go too early to Business, I said, I should desire Mr. Barrow to watch over them.

Meaning 'To rejoice at (a thing); to hail' the word is also obsolete.

Pam. II, 286. See what Marriage and Repentance may bring a Man to! I heartily *congratulate this Change*.

Contradict, tr., in the sense of 'To speak against or in opposition to', of 'To oppose in speech', or of 'To forbid', is obsolete.

Gr. II, 27. I will breakfast with him in his own house to-morrow morning, if he *contradicts* it not.

Correspond meaning 'To hold communication or intercourse' is now obsolete except in the special sense of 'To communicate by interchange of letters'.

Pam. IV, 154. The Viscountess took the Child from her Sister, and kissed him with great Pleasure. She is a marry'd Lady. Would to God, the Countess was so too for Mr. B. never *corresponded*, as I told your Ladyship once, with marry'd Ladies.

Discharge, tr., meaning 'To remove (anything of the nature of a charge, obligation, etc.); to get rid of, do away with, abolish' is obsolete.

Pam. IV, 9. If it be the natural Duty of a Mother, it is a Divine Duty; and how can a Husband have Power to *discharge* a Divine Duty?

In the sense of 'Paying or settling for' the verb is also obsolete.

Gr. I, 168. We sent to Mr G's lodgings. He has actually *discharged* them.

Discover meaning 'To disclose or expose to view

(anything covered up, hidden, or previously unseen), to reveal, show' is now rare.

Pam. I, 133. However, the good Farmer shewed me his Letter; which I copied as follows: For it *discovers* the deep Arts of this wicked Master.

Pam. II, 219. She shook her fat Sides, and seem'd highly pleas'd to be a Means of *discovering* it.

In the sense of 'Revealing the identity of (a person); to betray' the verb is archaic.

Pam. I, 165. I feared I should *discover* myself.

Pam. II, 219. Well, then, Pamela, said my Master, since your Blushes *discover* you, don't be ashamed, but confess the Truth!

**Disengage**, tr., meaning 'To free from engagement' is obsolete except in the past participle.

Pam. I, 215. The Moment I can *disengage* myself, which perhaps may be in three Weeks from this Time, I will be with you.

Gr. II, 284. To be a single woman all my life, if he would not *disengage* me of my rash, my foolish promise.

**Doubt**. *I doubt* in the sense of 'I fear, I am afraid' (that something uncertain will or has taken place) is now archaic or dialectic.

Pam. I, 208. I have just put under the Tiles these Lines, inspired by my Fears, which are indeed very strong; and, *I doubt*, not without Reason.

Pam. I, 279. I don't like this Fortnight, and it will be a dangerous one to me *I doubt*.

Pam. III, 25. But *I doubt* I shall be wanting in Ability; *I doubt* I shall.

Gr. I, 110. I shall be a racketeer *I doubt*.

Cl. VI, 6. *I doubt* you'll not be able to take any away with you.

Gr. I, 22. *I doubt* it will not be amended.

**Edify**, intr., meaning 'To be instructed or improved; become wiser or better' is obsolete.

Pam. I, 183. It was impossible I should have *edified* under any Doctrine preached by Mr. Peters.

**Embrace** in the sense of 'To accept gladly or eagerly' is now rare.

Pam. I, 7. I can be content with Rags and Poverty, and Bread and Water, and will *embrace* them, rather than forfeit my good Name.

**Engage** meaning 'To pledge, offer as a guarantee' is rare in modern use.

Pam. I, 217. You were determined to place no Confidence in me, tho' I have solemnly, over and over, *engaged* my Honour to you.

**Entertain** in the sense of 'Taking (a person) into one's service' is obsolete.

Pam. I, 73. If Lady Davers will *entertain* you, she may as well have you from thence as here.

Pam. IV, 313. This will not want its due Influence on the Servants; especially if a proper Inquiry be made into their Characters before they are *entertain'd*.

**Fail of** is now rare except with a verbal substantive.

Gr. I, 286. The writer should not *fail of* such an answer as a gentleman ought to give.



**Fall** meaning 'To become vacant' of an office, being nothing is obsolete.

**Pam. I. 142.** This brings him in a **little Master**, additional to my Master & Father, till something better fall, of which he has Hope.

**Fix** meaning 'To force into or overtake in a position from which escape is difficult: to 'corner', 'huff' is now only a literary expression.

**Pam. III. 353.** As I enter'd one Place or Room, he went into another... At last I find him speaking to Rachel.

**Fix, intr. for repl.,** meaning 'To become firmly attached or implanted' is obsolete.

**(1. VII. 249.** Prejudices in disfavour of a person at his first appearance, **fix** deeper.. than prejudices in favour.

**Grow upon** meaning 'To presume upon, take advantage of' is obsolete.

**Pam. I. 35.** I thought her humble, and one that would not *grow upon* my Favours, or the Notice I took of her.

**Huff** meaning 'To hector, bully; to scold, chide, storm at' is obsolescent.

**Pam. I, 144.** She has *huff'd* poor Mr. Williams all to-pieces, for pleading for me.

**Immure** in the figurative sense of 'To shut in, confine' is now rare.

**Corr. III, 225.** Some execution might have been aimed at, by some of the rogues who love not to be *immured*.

**Jangle** meaning 'To grumble, murmur' is archaic.

Pam. III, 323. *Jangling* again, you Sluts!

Lay out for meaning 'To make a search for, look out for' is obsolete.

Gr. II, 96. He had *laid out* for several opportunities to get into my company.

Learn for *Teach* is sometimes used by Richardson. In present English this is vulgar. Cf. STORM p. 798.

Pam. I, 143. You may play to divert you now-and-then; for I know my old Lady *learnt* you.

Pam. IV, 364. You have so many pretty Ways to *learn* one, Madam, says Miss, now-and-then, that it is impossible we should not regard what you say to us!

Cl. I, 219. You must have a Husband who can *learn* you something!

(Cf. Ib. 222. Mr. S. will be able to *teach* you.)

Cl. V, 148. I have *learned* her to be half a Rogue, thou seest.

Lie in the sense of 'To sleep' is now archaic.

Pam. I, 21. I begg'd I might be permitted to *lie* with her on Nights.

Pam. I, 23. But I am a good deal easier since I *lie* with Mrs. Jervis.

Mad meaning 'To be mad' is rare. The phrase *To run a madding* is obsolete.

Corr. IV, 158. But these fine girls must *run a madding* after soldiers, preferably to any other class of men.

Matter in personal construction with a negative: 'To be concerned about, care for, regard, heed, mind' is obsolete except dialectally.

Pam. I, 87. *I did not matter* it much.

Pam. I, 131. *I matter not* Conveniencies.

Cl. II, 62. *He mattered not* that, he said.

Gr. VIII, 65. *I matter not* that a straw.

Cl. I, 297. *I shall not matter* his roaring.

Cl. II, 249. Be it coach, chariot, chaise, waggon, or horse, *I matter not*.

**Need** meaning 'To be needful or necessary' with constr. 'to a person' is obsolete.

Pam. IV, 233. But all this *needed not to me now*, who think so much better of the Lady than I did before.

**Nick** meaning 'To delude or deceive' is obsolete.

Pam. III, 318. You have *nick'd* me cleverly, that you have.

**Parade** meaning 'To make a parade; show off', as in the phrase *To parade it*, is rare or obsolete.

Pam. II, 295. And wouldst have me *parade it* with her on the Road?

**Present** was in Richardson's time commoner than now. In modern English *Introduce* is the current word, the sense of the former verb being limited to 'Introducing into the presence of a superior, as of a king'. Cf. STORM p. 518.

Pam. II., 356. My dear, this Gentleman is Mr. Chambers; and so he *presented* every one to me.

Pam. IV, 152. Mr. B. *presented* the Countess to me.

Gr. I, 56. He was *presented* to me by name.

Gr. II, 6. Sir Charles had *presented* the doctor to my cousins.

**Prevent** meaning 'To go before; be earlier than; anticipate; forestall' is now obsolete.

Pam. II, 192. Hitherto, my dearest Sir, replied I,

you have not only *prevented* my Wishes, but my Hopes, and even my Thoughts.

Pam. II, 196. It shall be my Study to *prevent* her Wishes, and to make her Care for herself unnecessary, by my anticipating Kindness.

Gr. II, 6. Sir Charles's goodness *prevents* my wishes.

**Protest.** *I protest* for *I declare, I am sure*, is obsolete.

Pam. I, 162. This is downright Rebellion, *I protest!*

Pam. II, 150. And so, *I protest*, he was going!

Pam. II, 151. Let it, said he, if not To-morrow, be on Wednesday; *I protest* I will stay no longer.

Cl. I, 229. You have, *I protest!*

**Raise** meaning 'To rouse from sleep; to make (one) waken up or get out of bed' is obsolete.

Pam. I, 233. She says, she was excessively frightened; and instantly *rais'd* the Swiss, and the two Maids, who lay not far off. —

The Cook was sent to the Out-offices to *raise* the Men.

**Recite** meaning 'To relate; to describe in detail' is obsolete.

Pam. III, 44. And, bad as his Actions were to you, if you had not *recited* all you could *recite*, would there not have been room for any one, who should have seen what you wrote, to imagine they had been still worse?

**Reckon.** *I reckon* for *I think, I suppose*, is now vulgar or dialectic in England. In certain parts of America, especially in Virginia, it is still quite common.

Pam. II, 145. I shall have enough to do, *I reckon*, in a while, if I am to answer every one that will envy me!

Pam. II, 341. *I reckon* you have a good deal in Hand.

Pam. IV, 249. They'll jangle on, *I reckon*, till they are better us'd to one another.

Gr. I, 164. *I reckon* you will be impatient.

**Remember** is sometimes used by Richardson for *Remind*. In the 17th century this was very common (N. E. D.), and is still preserved as an archaism, in vulgar language and dialectally. Cf. STORM p. 947.

Pam. I, 101. She made so many Protestations (telling me all, and that he owned I had made him wipe his Eyes two or three Times, and said she hoped it would have a good Effect, and *remembered* me, that I had said nothing but what would rather move Compassion than Resentment), that I forgave her.

Pam. IV, 253. Little did I think you would *remember* me, of (what I had forgotten in a manner) my favourable Opinion and Wishes for her, express'd so long ago.

Cl. II, 220. The edge of the opened door, which he ran against, *remembered* him to turn his welcome back upon me.

Salute meaning 'To greet with a kiss, to kiss' is obsolete. Cf. the noun.

Pam. I, 84. And so saying, he *saluted* me before Thomas, and with his own Handkerchief wip'd my Eyes.

Pam. I, 176. My Master *saluted* me most ardently.

Cl. III, 17. He had the assurance to *salute* me.

Gr. VII, 263. Then did every man *salute* the happy bride: Then did the equally happy bridegroom *salute* every lady.

Use is sometimes employed by Richardson in the *present* tense active, with an infinitive preceded by *to*, meaning 'To be in the habit of, to be accustomed to'.

In present English the verb is only met with in *imperfect* tense in this sense, while for other tenses we may have recourse to one of the above expressions, or employ an adverb e. g. *usually, commonly, habitually, often*. Cf. SCHMIDT, Englische Grammatik p. 430.

Cl. II, 19. As she *uses* to do.

Cl. IV, 164. You *don't use* to be so shy to speak your mind.

Gr. II, 115. You *don't use* to mince it.

**Warrant.** *I'll warrant (ye)* was in Richardson's time a common exclamation of scorn. Now the expression is rare in this sense.

Pam. I, 25. Innocent! again; and virtuous, *I warrant!*

Pam. I, 26. And Virtue too, *I'll warrant ye!* said he.

Pam. I, 31. We shall make out between us, before we have done, a pretty Story in Romance, *I warrant ye.*

Pam. I, 163. I'll manage such little provoking Things as you, *I warrant ye!*

Pam. II, 320. Well, I'll remember it, *I warrant.*

## 5. Numerals.

**Six.** *Six minutes* is often used by Richardson where *Five minutes* would be said now. The expression *Six minutes* is especially common in his works.

Pam. III, 361. I never saw the Woman yet who could give me either Awe or Love for *six Minutes* together.

Cl. VI, 217. I could not be serious for *six minutes* together.

Gr. III, 157. Leave me, leave me for *six minutes* only.

Gr. III, 276. Leave me, leave me here, dear creature, said I, for *six minutes*.

(Cf. Cl. VII, 418. He tarried with her not *five minutes*.)

**Twenty** is often used by Richardson to denote an indefinite number. Sometimes it is duplicated: *Twenty and twenty*. This usage is somewhat archaic now.

Pam. II, 7. *Twenty* Contrivances have been thought of to let you know your Danger; but all have prov'd in vain.

Cl. I, 191. Your Letter shews that enough in *twenty* places.

Pam. III, 259. I have heard it said *twenty and twenty* Times.

Cl. I, 313. As I have said *twenty and twenty* times.

Gr. I, 256. *Twenty and twenty* frightful stories.

## 6. Preposition.

**Without** in its original local sense is becoming more and more rare. In the spoken language it is hardly ever used in this sense except in contrast to *Within*. In the local sense *Outside* has taken its place.

Pam. II, 3. He and Mrs. Jewkes had a little Talk *without the Door*.

Cl. II, 261. I would, if possible, meet him *without the garden-door*.

Gr. VI, 48. Favour me, Sir, this moment, *without the city gates*.

The combination *Without-doors* is obsolete, the modern equivalent being *Out of doors*.

Cl. I, 3. All your friends *without-doors* are apprehensive that some other unhappy event may result from so violent a contention.

## 7. Conjunction.

**An(d)** for *If* was obsolete in Richardson's time except in a few stereotyped expressions such as *And (an't) please your Honour*, etc. In northern dialects the word is still used. Cf. FRANZ, Shakespeare-Grammatik p. 288 et seq.

Pam. I, 29. Why now, *and please your Honour*, said I (for I was quite courageous just then,) you could not have asked me this Question, if you had not taken from me my Letter to my Father and Mother.



Pam. I, 54. Indeed, *and please your Honour*, said I, I have worked early and late upon it.

Pam. I, 59. Troth, Sir, said he, *an't please your Honour*, I never knew her Peer, and all your Honour's Family are of the same Mind.

Pam. I, 60. God forbid, *and please your Ladyship*, said I, it should be either.



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### Errata.

- P. 4, l. 14. *For Seven read Eight*  
» 66, » 14. *Before infrequently insert not.*  
» 70, » 16. *For at read as.*  
» 78, » 11. *For the other read this.*  
» 92, » 6. *Before your insert of.*  
» 138, » 6. *For the read she.*  
» 153, » 26. *For and read end.*

Other slight errors and oversights may be left to the indulgence of the reader.

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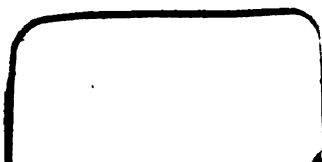


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